

Midwest Folklore

FALL, 1956

Published by
Indiana University
Bloomington, Indiana

Vol. VI, No. 3



PROFESSOR STITH THOMPSON

Volume Six of *Midwest Folklore* is dedicated to Professor Stith Thompson who retired from his duties as Distinguished Service Professor of English and Folklore at Indiana University at the end of the academic year 1954-55.

Midwest Folklore

FALL, 1956

Vol. VI, No. 3

Published by Indiana University, Bloomington, Indiana

TABLE OF CONTENTS

<i>Dracula, The Monastic Chronicles and Slavic Folklore</i> BY BACIL F. KIRTLEY	133
TWO ITEMS OF MIDWEST FOLKLORE NOTED BY WILLIAM CULLEN BRYANT BY DONALD A. RINGE	141
HARDEN TALIAFERRO, FOLK HUMORIST OF NORTH CAROLINA BY JAMES H. PENROD	147
ADDITIONS TO THE HISTORY OF THE LEGEND OF THE WANDERING JEW IN HUNGARY BY ALEXANDER SCHEIBER	155
FOLKSONG AFFILIATIONS OF MAINE BY HORACE BECK	159
FOLKLORE FOR CHILDREN: A ROUND-UP OF RECENT BOOKS BY DOROTHY HOWARD	167
BOOK REVIEWS	171
F. Jones, <i>The Holy Wells of Wales</i> , reviewed by Roger S. Loomis. Kateryna Antonovych, <i>Ukrayinskyj narodnij odyah</i> , reviewed by J. B. Rudnyckyj. T. Gaster, <i>New Year: Its History, Customs, and Superstitions</i> , reviewed by Tristram P. Coffin. C. Hunt, <i>British Customs and Ceremonies</i> , reviewed by Richard M. Dorson. C. W. Dunn, <i>Highland Settler</i> , reviewed by Helen Creighton. <i>Journal of the International Folk Music Council</i> , Vol. VII, reviewed by Evelyn K. Wells. J. D. Robb, <i>Hispanic Folksongs of New Mexico</i> , reviewed by Frances Gillmor. J. O. Swahn, <i>The Tale of Cupid and Psyche</i> , reviewed by Warren E. Roberts. RECORDS: <i>The Pueblo Indians in Story, Song and Dance</i> , reviewed by David P. McAllester. <i>Susan Reed Sings Old Airs</i> and <i>Kentucky Mountain Songs Sung by Jean Ritchie</i> reviewed by Evelyn K. Wells. <i>Caribbean Dances</i> reviewed by Richard A. Waterman. <i>Songs of the Papago, Songs of the Nootka and Quileute</i> , and <i>Songs of the Menominee, Mandan and Hidasta</i> reviewed by Bruno Nettl.	

For Subscription Price and Editorial
Information, see page 140

Midwest Folklore

Editor: Professor W. Edson Richmond, Department of English;
Chairman, Folklore Program, Indiana University, Bloomington,
Indiana.

Associate Editor: Professor Warren Roberts, Department of English,
Indiana University, Bloomington, Indiana.

Review Editor: Professor Tristram P. Coffin, Department of English,
Denison University, Granville, Ohio.

ADVISORY COMMITTEE

Dean John W. Ashton, Vice President, Dean and Director of the
Division of Student and Educational Services, Indiana University,
Bloomington, Indiana.

Professor W. Edson Richmond, Department of English, Chairman,
Folklore Program, Indiana University, Bloomington, Indiana.

Professor Warren Roberts, Department of English, Indiana University,
Bloomington, Indiana.

Regional Editors:

Illinois: Professor Jesse W. Harris, Southern Illinois University,
Carbondale, Illinois.

Indiana: Warren Roberts, Department of English, Indiana University,
Bloomington, Indiana.

Kentucky: Professor William Hugh Jansen, Department of English,
University of Kentucky, Lexington 29, Kentucky.

Michigan: Mrs. Rosemary H. Heist, 3919 Aurelius Road,
Lansing 17, Michigan.

Minnesota: Mrs. Lewis R. Jones, Editor, *North Star Folk News*,
625 University Avenue, S.E., Minneapolis, Minnesota.

Ohio: Professor Tristram P. Coffin, Department of English,
Denison University, Granville, Ohio.

Wisconsin: John W. Jenkins, Secretary, Badger State Folklore
Society, 816 State Street, Madison 6, Wisconsin.

Business Manager: Mrs. Elizabeth M. Richmond, Library, Room
41, Indiana University, Bloomington, Indiana.

DRACULA, THE MONASTIC CHRONICLES AND SLAVIC FOLKLORE

BY BACIL F. KIRTLEY
West Virginia University
Morgantown, West Virginia

Bram Stoker's *Dracula*, that somewhat belated apparition from the sub-literary pits of Gothic horror fiction, has enjoyed a continuous notoriety since its first printing in 1897. Not only has the novel been republished numerous times, but its adaptions to the stage¹ and to the cinema have repeatedly attracted crowded audiences. In the United States the story's impact has been sufficiently pervasive to furnish popular speech with a connotative tag in the figure of the vampire Dracula, whose mere name is evoked to suggest a stereotype of that shuddery, but not uncozy, fright purveyed by certain types of class-“C” motion pictures.

As might be expected, the materials out of which Bram Stoker put together his shocker were largely the stock-properties of Victorian supernatural fiction. Yet, certain of his themes—especially if the uncritical reader at which the novel was aimed be considered—have a curiously recondite origin and his *decor* possesses a surprisingly deliberate authenticity. Not only was the central figure of the novel, Dracula, ultimately historical, his exploits being preserved in the Russian monastic chronicles, but many of the supernatural beliefs and practices which provide the narrative both with its rationale and its emotional climate are rather faithful reproductions of superstitions which have undergone their most distinctive elaboration in the area of Southeastern Europe where the novel is set.

In the course of Stoker's novel, Dr. Van Helsing—whose several roles include wise counselor, shaman, and distinguished medical doctor—reveals the following information about the vampire Dracula's origin:

I have asked my friend Arminius, of Buda-Pesth University, to make his record; and from all the means that are, he told me of what has been. He must, indeed, have been that Voivode [English “Waywode”] Dracula who won his fame against the Turks over the great river on the very frontier of Turkeyland. If it be so, then he was no common man; for in that time, and for centuries after, he was spoken of as the cleverest and the most cunning, as well as the bravest of the sons of the ‘land beyond the forest.’ That mighty brain and that iron resolution went with him to the grave, and are even now arrayed against us. The Draculas were, says Arminius, a great and noble race, though now and again were scions who were

held by their coevals to have had dealing with the Evil One. They learned his secrets in the Scholomance, amongst the mountains over Lake Hermanstadt, where the devil claims the tenth scholar as his due. In the records are such words as 'stregoica'—witch, 'ordog,' and 'pokol'—Satan and hell; and in one manuscript this very Dracula is spoken of as 'wampyr,' which we all understand too well.²

This is not altogether the wild and pseudo-erudite talk of horror fiction. Stoker put in Van Helsing's speech details of a legend which have documentary confirmation.

In the monastery at Kirill-Belozersk, in northern Russia near the Finnish border, was found a manuscript which dates from the year 1490 and which is a copy of a document originally penned in 1486.³ The manuscript relates the story of Dracula (Rumanian for "devil"), which is the name bestowed in horror by monkish chroniclers upon Vlad Tsepesh, Governor of Wallachia from the years 1456 to 1462 and again in the year 1476. The material of the Kirill-Belozersk manuscript was widely circulated among the monasteries of the Eastern Slavs, and by the middle of the 16th century had reached as far as Germany, a fact attested by the appearance of the Dracula story in the vernacular edition of Sebastian Münster's *Cosmographia universa* in 1541 (Latin edition, 1550).⁴

Dracula's exploits form a rough cycle of twelve incidents—incidents which for preposterous and whimsical cruelty challenge comparison with the outrages of young Caligula—and in the oldest manuscripts they are presented in the following order: (1) the Turkish ambassadors sent to Dracula's court in Wallachia failed to remove their fezzes in his presence. To Dracula's question about this impropriety, the emissaries replied that such was their custom. The witty governor had their fezzes nailed to their heads in order to "fix them in this observance."⁵ (2) Dracula offered to join forces with the Turkish sultan upon the condition that his army be granted immunity from attack. The sultan accepted. After marching his army five days into Turkish territory, Dracula wheeled his host toward home. On the return march his men ravaged the countryside and killed, impaled, or tortured all the land's inhabitants. (3) All offenders against Dracula's laws were put to death, whatever their offense. In his domain was a spring of cool, sweet water by which he placed a golden drinking cup. No one ever dared steal this, so great was the fear he aroused. (4) Once Dracula had the aged, sick and poor of his domain summoned. He invited his guests into a large, specially made apartment and there fed them and gave them wine. He then asked the assembled unfortunates if they wished to be freed from all earthly care. They answered that they did; whereupon

Dracula burned the building down upon them. (5) Two Catholic monks from Hungary visited Dracula in order to beg alms. Dracula took each separately, showed him the numerous wretches impaled upon stakes in his courtyard and asked him whether he had acted rightly. The first monk said no; the second monk said that a ruler was appointed by God to execute the wicked and reward the righteous. Dracula had the first monk impaled; the second monk he gave fifty gold ducats and dismissed with honor. (6) A merchant who had 160 gold ducats stolen from a cart appealed to Dracula for justice. Dracula had a similar quantity of gold, with the addition of one extra ducat, replaced in the cart. The merchant reported to Dracula the restoration of his money, as well as the presence of the additional ducat, at the very moment the captured thief was brought in. Dracula let the merchant go, telling the latter that had he not reported the extra ducat, he would have impaled him along with the thief. (7) Dracula was particularly cruel to lazy and unchaste women, as exemplified by this story. Once he met a poor peasant wearing a torn shirt. The peasant was asked if he had a wife, and next, if he had flax. When he replied affirmatively, Dracula had the hands of the peasant's lazy wife cut off and then ordered her to be impaled. (8) A peasant attending Dracula while he dined among the corpses of his courtyard held his nose against the stench. Dracula had him impaled in order to elevate him above such annoying odors. (9) Dracula continually set traps in the form of subtle questions for foreign envoys. If they failed to elude these, he impaled them, saying that he was not responsible for the punishment, but their master, who chose unsuitable emissaries. (10) Dracula had workmen make him iron casks which he filled with gold and lowered into a river. Afterward he had the workmen killed so that his secret would not be known.⁶ (11) King Matthias of Hungary defeated Dracula and imprisoned him at Vyshegrad on the Danube for twelve years. Even in prison Dracula managed to act with customary cruelty. He caught mice and impaled them, bought birds and plucked them alive. (12) In return for embracing Catholicism, the king freed Dracula and restored him to his former eminence. Ten years later, after defeating the Turks in a battle, Dracula rode to the top of a hill in order to survey his victory and was mistakenly killed by one of his own men in the failing light.⁷

Unquestionably the historical past that Van Helsing in his speech (quoted above) assigns the fictional vampire Dracula is that of Vlad Tsepesh, Voivod of Wallachia. Did Stoker, however, incorporate in the story any further particulars from the chronicle, beyond

his identification of the character with the sinister governor and his utilization of the locale mentioned in the documents? Did he know the specific details of the Dracula legend or did he merely have a general impression of its content? Indeed, one circumstance in the story's plot indicates that he may have had more than a hazy idea of the chronicles' Dracula. In his novel Stoker seems to have adapted the legend of Dracula's imprisonment (incident no. 11 above) and to have attached it to the figure of Renfield, the zoophagous (life-eating) maniac. Renfield, imprisoned in an asylum, devotes his energies to trapping flies. With his bag of flies he lures spiders; and with spiders, he attracts birds. "The blood is the life,"⁸ Renfield announces; and he values each species according to the number and complexity of life-forms it destroys and consumes. He eats flies and spiders alive, but prefers birds because they have imbibed more richly of the "life principle."

Stoker's knowledge of Dracula may have come from any of several sources. He may have actually met with the chronicles in a little known translation; he may have encountered a mention of the Voivod in some history of the Hungarian empire; or he may have learned about the figure from a personal communication with a continental *savant*. Van Helsing in his speech mentions that his information about Dracula derived from a letter written him by Arminius, who may be identified as Armin (or, Latinized, Arminius) Vambery, the great Hungarian linguist, historian, explorer (Southeastern and Central Asia), folklorist and professor (at Buda-Pesth). Though Vambery mentions no Vlad Tsepesh in the English translation of his popular history of Hungary, it is not inconceivable that Stoker obtained this knowledge from him through some more intimate mode. Stoker mentions on various pretexts throughout the novel several distinguished people with whom he was acquainted (for example, Ellen Terry, the famous actress, whose theatrical manager he was), and his reference to Arminius similarly may have been an effort to lend the novel verisimilitude by the inclusion of a factual circumstance. However, this is mere speculation.

If Stoker limned the outline of his novel's central figure from a model found in legendary history, he touched in many features of his story from details he discovered in modern folklore—specifically, in the folklore of Southeast Europe. The Draculas attended Scholomance, the devil's school, in the mountains over Lake Hermannstadt, where every tenth scholar became the devil's victim.⁹ The following passage upon Rumanian folklore may have been the source of Stoker's information.

As I am on the subject of thunderstorms, I may as well here mention the *scholomance*, or school, supposed to exist somewhere in the heart of the mountains, and where the secrets of nature, the language of animals, and all magic spells are taught by the devil in person. Only ten scholars are admitted at a time, and when the course of learning has expired, and nine of them are released to return to their homes, the tenth scholar is detained by the devil as payment, and, mounted upon an *ismeju*, or dragon, becomes henceforward the devil's aide-de-camp, and assists him in "making the weather"—that is, preparing the thunderbolts.¹⁰

In *Dracula*, on the Eve of St. George "all the evil things in the world will have full sway."¹¹ This belief is also borrowed from folklore, for one work mentions that "this is a great night to beware of witches" and speaks of "occult meetings taking place,"¹² while another states that on St. George's Eve vampires go abroad to obtain their power.¹³

Stoker also used Southeast European forms of the vampire superstition rather consistently. The belief in these demons, about which the action of the novel pivots, is found in a wide variety of cultures, but nowhere else has it preoccupied a people to the extent that it did in the Slavic parts of the old Austro-Hungarian empire, the area from which the superstition diffused in modern times to revitalize a belief which had begun to wane in more westerly areas of Europe.¹⁴ Indeed, in 1756 Maria Theresa felt compelled to dispatch a commission to Wallachia for the purpose of investigating a vampire panic and reassuring the populace.¹⁵ Lower Hungary, even in the 18th century, became associated in popular thought with vampirism much in the same fashion as Haiti has become linked with *vodun* in the 20th century mind.¹⁶ Consequently, Stoker's placing Dracula's lair in the Carpathian Mountains between Moldavia, Bukovina, and Wallachia was eminently appropriate, though in itself no proof that he utilized the forms of belief indigenous to that region. However, there is much substantiating evidence which indicates that he did know the forms of belief local to the Transylvanian regions.

Dracula sometimes appears in the form of phosphorescent specks (Stoker, pp. 156-157, p. 238); the *striga*, or Rumanian vampire, often comes as points of light shimmering in the air (Murgoçi, p. 321, p. 345). As a vampire, Dracula "can, within limitations, appear at will when, and where, and in any of the forms that are to him; he can within his range, direct the elements . . . he can command all the meaner things: the rat and the owl, and the bat—the moth, and the fox, and the wolf; he can grow and become small; and he can at times vanish and come unknown" (Stoker, pp. 260-262). Murgoçi

(p. 332) writes that Rumanian folk belief ascribes to vampires the powers of self-transformation. Another author confirms this statement.¹⁷ And folklore furnishes precedents for associating certain animals, as did Stoker, with vampirism. The Transylvanian Saxons (Szeklers) couple the bat with acts of vampirism.¹⁸ In Volcea, Rumania, it is recorded that vampires are reincarnated as death's-head moths (Murgoçi, p. 322). *Ianga Creanga*, the Rumanian folklore journal, records the incident of an exorciser of vampires being eaten by wolves (Murgoçi, p. 324), an episode which the protagonists only narrowly avert in the final chapters of *Dracula*. In the novel, as in folklore (Murgoçi, p. 328, 333), garlic has the power to protect against vampires; and Stoker's method of slaying these demons by decapitation and stake impalement is likewise widely recognized in folk belief.¹⁹

The above examples of Stoker's utilization of folk themes are by no means exhaustive, but they are sufficient to show that he approached his materials with a certain conscientiousness. Few with a developed critical sense would claim that *Dracula* is a "successful" novel; yet, the fact that it is still in print and is still read proves it has a kind of vitality, provokes a kind of interest. It would seem the story's vitality and interest, such as these are, must be attributed to its atmosphere, to the stature of its villain and to the spirit of the chase which permeates it. The story's atmosphere is Gothic, the legacy of more than a century of stylized literary treatment; its villain is in conception medieval, a product of mythopoeic imagination's entranced horror with a cruel but competent figure at a time when the few successful military leaders who maintained unbroken the thin outer rim of European sovereignty were allowed to cultivate strong and bizarre feelings without interference; the spirit of the chase, and the resulting suspense, which pervade the novel, however, has its conventions not in literary precedent, but in the canon of superstition. The manner in which the vampire is run to ground is in complete accord with the rules of folk belief.

NOTES

¹ Montague Summers, *The Vampire, His Kith and Kin* (London, 1928), 335-336.

² Bram Stoker, *Dracula* (New York, Modern Library ed., n.d.), 264-265.

³ A. D. Sedelnikov, "Literaturnaya istoriya povesti o Drakule," *Istoriya po russkomu yazyku i slovesnosti*, II (1929), 623 ff.; N. K. Gudzy, *History of Early Russian Literature* (New York, 1949), 273-274.

⁴ Sedelnikov, 623ff. A genealogy of *Dracula* manuscripts is listed on p. 651 of the work.

⁵ This tale is later told about Ivan the Terrible (Sedelnikov, p. 644).

⁶ This is, of course, quite similar to stories recounting the burial of pirate gold in which all members, save one, of the burying party are killed.

⁷ The Kirill-Belozersk version of the above material is reprinted in Sedelnikov, pp. 652-659; a summary in English may be found in Gudzy, pp. 269-274.

⁸ Stoker, p. 154.

⁹ Stoker, p. 265.

¹⁰ Emily de Laszowska-Gerard, *The Land Beyond the Forest* (New York, 1888), 198.

¹¹ Stoker, p. 5.

¹² Gerard, p. 193.

¹³ Agnes Murgogi, "The Vampire in Rumania," *Folk-Lore* XXXVII (1926), 325.

¹⁴ Stefan Hock, *Die Vampyrsagen und ihre Verwertung in der deutschen Literatur* (Berlin, 1900), 30-31.

¹⁵ Hock, p. 40.

¹⁶ Hock, pp. 42ff.

¹⁷ Friederich S. Krauss, "Vampyre im südslawischen Volksglauben," *Globus* LXI (1892), Nr. 21, 327.

¹⁸ Heinrich von Wlisocki, *Volksglaube und Volksbrauch der Siebenbürger Sachsen* (Berlin, 1893), 163.

¹⁹ A. L. Jellinek, "Zur Vampyrsage," *Zeitschrift des Vereins für Volkskunde* XIV (1904), 234.

MICHIGAN FOLKLORE SOCIETY

The Michigan Folklore Society held a folk dance meeting and garden party at the home of Hans and Gertrude Kurath in Ann Arbor, Michigan, on May 27, 1956. Everyone was invited to join the kolos and squares directed by Douglas McGehee, teacher of folk dance at Lane Hall, University of Michigan.

The new officers of the Michigan Folklore Society are Professor William W. Heist, President; Professor Clyde E. Henson, Treasurer; Grace Engel, Vice-President; Charlotte Timm, Secretary; Ivan H. Walton, Executive Secretary; and Mrs. Rosemary H. Heist, Regional Editor.

Midwest Folklore

Subscriptions and Editorial Information

Annual subscriptions to *MIDWEST FOLKLORE* are \$3.00 to libraries, schools, and individuals not members of cooperating regional folklore societies; members of cooperating regional societies may subscribe to *MIDWEST FOLKLORE* for \$2.50 if their subscriptions are made through the treasurers of their respective societies. Single copies may be obtained for \$1.00. Correspondence regarding subscriptions and business matters should be directed to the Business Manager, Mrs. Elizabeth M. Richmond, Library, Room 41, Indiana University, Bloomington, Indiana.

Articles for publication should be submitted to the appropriate Regional Editor or directly to the Editor, W. Edson Richmond, Department of English, Indiana University, Bloomington, Indiana. Books for review should be sent to the Review Editor, Professor Tristram P. Coffin, Department of English, Denison University, Granville, Ohio.

Manuscripts submitted for publication should be typed double-spaced on 8½ x 11 paper; footnotes should be typed double-spaced with a triple space between each note at the end of the article. Titles of books and journals should be italicized; titles of articles, chapters of books, poems, reports, etc., should be placed in quotation marks. A style sheet is available on request.

TWO ITEMS OF MIDWEST FOLKLORE NOTED BY WILLIAM CULLEN BRYANT

BY DONALD A. RINGE

University of Michigan

Ann Arbor, Michigan

In the much neglected travel volumes of William Cullen Bryant are several long accounts of journeys he made through various parts of the United States—letters which are a valuable source of information on the life and customs of mid-nineteenth century America. A careful observer of the world around him, Bryant was deeply interested in many facets of American life and included in his letters a wide variety of important details concerning the sections that he visited. Among the many items of historical interest are some references to the popular songs and stories of the American people. As Norris Yates has shown, the poet quoted parts of four plantation songs that he heard in South Carolina in 1843.¹ Hitherto unnoticed, however, are two items of Midwest folklore that the poet noted during his journeys through the northern states. They are: (1) a version of the tale of Captain Martin Scott and the treed raccoon, which he learned on the island of Mackinaw, August 1846, and (2) part of the popular song "Michigania," which was sung for him by a fellow traveler in Vermont, June 1843.

I

During the course of his third visit to Illinois in the summer of 1846, Bryant stopped for several days at Mackinaw. In his account of the scenery, history, and customs of the island, the poet includes the following paragraph:

The road we travelled was cut through the woods by Captain Scott, who commanded at the fort a few years since. He is the marksman whose aim was so sure that the western people say of him, that a raccoon on a tree once offered to come down and surrender without giving him the trouble to fire.²

The officer mentioned here is Captain Martin Scott of the 5th Infantry Regiment, whose prowess with the rifle became legendary on the frontier. Born in Bennington, Vermont, January 18, 1788, Scott was appointed a lieutenant in the army in 1814 and was promoted to captain in 1828. For many years he was stationed at various posts on the western frontier.³ Frederick Marryat records that he talked with him at Fort Snelling, in what was to become Minnesota,

in 1838. So great was Scott's fame as a hunter that Marryat prints three hunting stories that Scott related to him.⁴ Indeed, it was said of the officer that "he was always accustomed to aim at the head of game, and considered it disgraceful to make a wound in the body."⁵ The records of Fort Mackinac show that he was first assigned to that station in 1842.⁶ He was apparently ordered to another post, perhaps to Mexico, shortly before Bryant's visit, for he was fighting in the Mexican War when the poet was at Mackinaw. Scott died, a brevetted lieutenant colonel, at the head of his regiment in the battle of Molino del Rey, September 8, 1847.⁷

The story that Bryant summarizes here is a well-known folk tale and has been several times printed. In the section on "Language" in his *Diary in America*, Marryat includes it as an example of the Americanism a "gone 'coon." His version of the story is by far the best I have discovered and will serve as an example of the type.

There is a Captain Martin Scott in the United States army who is a remarkable shot with a rifle. He was raised, I believe, in Vermont. His fame was so considerable through the State, that even the animals were aware of it. He went out one morning with his rifle, and spying a racoon upon the upper branches of a high tree, brought his gun up to his shoulder; when the racoon perceiving it, raised his paw up for a parley. "I beg your pardon, mister," said the racoon, very politely; "but may I ask if your name is *Scott*?"—"Yes," replied the captain.—"*Martin Scott?*" continued the racoon.—"Yes," replied the captain.—"*Captain Martin Scott?*" still continued the animal.—"Yes," replied the captain, "*Captain Martin Scott? [sic]*"—"Oho! then," says the animal, "I may just as well come down, for I'm a *gone 'coon.*"⁸

The story is one that is always linked with Scott's name, for every biographical account I have found makes some allusion to it. Besides the Marryat version, it was printed by Hiland Hall in his brief biography of the officer which he included in his history of Bennington, Vermont (I, 179), and it is briefly summarized in the biographical note on Scott in *Appleton's Cyclopaedia of American Biography* (V, 438). Indeed, the author of the latter account treats the story as if it were a widely known one.

The tale, however, has also been connected with another western figure, for in *A Treasury of American Folklore*, B. A. Botkin reprints a version in which the hunter is not Scott, but Davy Crockett.⁹ This seems to be a later rendering of the tale, for the bulk of the evidence clearly indicates that the story was first associated with Scott. The fact that both Marryat and Bryant heard the tale from

the mouths of the people in areas where Scott was well known, while the Crockett version appears in a printed source ten years after the hero's death, certainly points to this conclusion. The tale, moreover, is told of Scott in places as far apart as Vermont and Northern Michigan, and is always included wherever the captain is mentioned. It seems, therefore, to have been later transferred from the lesser to the better known figure.

II

In the description of his journey through upstate New York, Vermont, and New Hampshire in July 1843, Bryant includes the following reference to the song "Michigania." At the time he heard the song, the poet was traveling in a wagon through the mountainous country south of Lake Champlain from Whitehall, New York, to Benson, Vermont. He describes two of his fellow passengers, one of whom had just returned from the western prairies, and goes on to write:

A third passenger was an emigrant from Vermont to Chatauque county, in the state of New York, who was now returning on a visit to his native county, the hills of Vermont, and who entertained us by singing some stanzas of what he called the Michigan song, much in vogue, as he said, in these parts before he emigrated, eight years ago. Here is a sample:

"They talk about Vermont,
They say no state's like that:
'Tis true the girls are handsome,
The cattle too are fat.
But who amongst its mountains
Of cold and ice would stay,
When he can buy a paraira
In Michigan-i-a?"

By "paraira" you must understand prairie. "It is a most splendid song," continued the singer. "It touches off one state after another. Connecticut, for example:"

"Connecticut has blue laws,
And when the beer, on Sunday,
Gets working in the barrel,
They flog it well on Monday."¹⁰

The complete text of this song has been recorded at least twice. One version was printed in 1884 by Silas Farmer, who writes that the song was "very popular" throughout New England (c. 1834-1837) and that it "is known to have been largely influential in promoting emigration."¹¹ Bryant's account would seem to bear out this contention in that it gives evidence of the popularity of the song

during the period of emigration,¹² and establishes the date of its greatest vogue at 1835. A second version was found by Emelyn E. Gardner and Geraldine J. Chickering in the Gernsey Manuscript in Michigan—a notebook which was compiled "from 1841, or perhaps before, until the time of the Civil War at least."¹³ Bryant's version, therefore, is the earliest printed text I have found and provides the most specific date for the song's popularity.

The Vermont stanza which Bryant records is substantially the same as the corresponding sections in the other two versions. Though there are variations in the expression, the significant words in each line are the same. Thus, the third stanza in Farmer's version reads (p. 335) :

Then there's old Varmount, well, what d'ye think of that?
To be sure, the gals are handsome, and the cattle very fat:
But who amongst the mountains, 'mid clouds and snow, would stay;
When he can buy a prairie in Michigania?—
Yea, yea, yea, in Michigania.

Farmer prints a four line stanza and includes a refrain, but the sense of the passage is not significantly different. The same may be said of the corresponding lines in the Gernsey Manuscript, quoted in Gardner and Chickering (p. 5).

And there's the state of Vermont, but what a place is that?
To be sure the girls are pretty and the cattle very fat,
But who among her mountains and clouds of snow would stay
While he can buy a section in Michigania?

George W. Gernsey, who wrote the manuscript, divided the song into eight line stanzas so that the third stanza in the Farmer text comprises the first four lines of stanza two. Like Bryant, he records no refrain. Otherwise, all three texts substantially agree.

Bryant's Connecticut stanza, however, is quite different from the corresponding sections of the other two versions. Thus, in Farmer (p. 336), stanza five reads:

There is the land of Blue Laws, where deacons cut your hair,
For fear your locks and tenets will not exactly square,
Where beer that works on Sunday a penalty must pay,
While all is Scripture measure in Michigania,—
Yea, yea, yea, in Michigania.

In the Gernsey text, the lines comprise the first half of stanza three and are as follows (Gardner and Chickering, p. 5):

And there's the land of Blue Laws where deacons cut their hair
For fear their locks and tenants [tenets?] will not exactly square,
Where beer that works on Sunday a penalty must pay,
While all is free and easy in Michigania.

Bryant records only half the stanza so that there is no way of telling how it may have been completed in the version he heard. The singer seems to have telescoped the stanza by running lines one and three of the other texts together. He specifies the penalty to be paid by the barrel and identifies the state by name. Besides, the Bryant text has the lines ending with feminine rhymes, which are not used at all in either of the others. Although the sense is the same in all three versions, either the Bryant text or the other two must represent a reworking of the original stanza.

We cannot be certain, of course, of the accuracy of Bryant's transcription, for the poet may well have unconsciously rectified the meter of the lines he records. Certainly the version he gives is metrically smoother than either of the other two. Farmer's in particular is rougher in metrics and more colloquial in diction. Such expressions as "old Varmount," "gals," and "what d'ye think of that" certainly suggest a literal rendering of popular speech. Nevertheless, Bryant's inclusion of such an odd word form as "paraira" would seem to indicate that the poet was careful to record the song as he heard it, and the stanzas may not have suffered much editing at his hands. In any event, Bryant's fragment is significant in that it was recorded at the time when the song was still being sung. He provides a precise date for its greatest vogue in Vermont, and presents evidence of the song's popularity during the period of emigration from New England to the Middle West in the late 1830's.

NOTES

¹ Norris Yates, "Four Plantation Songs Noted by William Cullen Bryant," *Southern Folklore Quarterly*, XV (1951), 251-253.

² William Cullen Bryant, *Letters of a Traveller; or, Notes of Things Seen in Europe and America* (New York, 1850), 299.

³ Hiland Hall, "Bennington," *The Vermont Historical Gazetteer*, ed. Abby Maria Hemenway (Burlington, Vt., 1867), I, 179-180. See also *Appleton's Cyclopaedia of American Biography*, ed., James Grant Wilson and John Fiske (New York, 1888), V, 438. The latter work gives his birth date as "about 1795."

⁴ Frederick Marryat, *A Diary in America, with Remarks on Its Institutions* (London, 1839), II, 101-112.

⁵ Hall, "Bennington," I, 179.

⁶ Dwight H. Kelton, *Annals of Fort Mackinac* (Chicago, 1882), 78.

⁷ Hall, "Bennington," I, 180; *Appleton's Cyclopædia of American Biography*, V, 438.

⁸ Marryat, *A Diary in America*, II, 233.

⁹ (New York, 1944), 25. Botkin's source is *Mince Pie for the Million* (Philadelphia and New York, 1846).

¹⁰ Bryant, *Letters of a Traveller*, 132.

¹¹ Silas Farmer, *The History of Detroit and Michigan* (Detroit, 1884), 335.

¹² Although Bryant makes no mention of the song's influence on emigration, he does write in the same letter that he saw "emigrants from the neighborhood, proceeding to the Western Canal, to take passage for Michigan . . ." (*Letters of a Traveller*, 131).

¹³ Emelyn E. Gardner and Geraldine J. Chickering, edd., *Ballads and Songs of Southern Michigan* (Ann Arbor, 1939), 5-6, 489.

THE OHIO FOLKLORE SOCIETY

The Ohio Folklore Society held its fall, 1956, meeting at Mt. Vernon, Ohio, on Saturday, October 13. In Addition to featuring the birthplace of Dan Emmett, the Society visited such points of interest as Gambier, Kenyon College, and private museums and collections.

THE HOOSIER FOLKLORE SOCIETY

The fall meeting of the Hoosier Folklore Society was held at the Atherton Center, Butler University, on Thursday, October 25, 1956.

During the dinner hour, the Society was entertained by the singing of Mrs. Winifred Breast of Nashville, Tennessee. After the dinner, a brief business meeting was held at which Dr. William Tillson was elected President of the Society, Mr. Bruce Buckley was elected Vice-President, and Mrs. Elizabeth Richmond was elected Secretary-Treasurer.

After the business meeting, the group was addressed by Professor Reidar Th. Christiansen, late Professor of Folklore at the University of Oslo and Director of the Norsk Folkeminnesamling. Professor Christiansen spoke about Norwegian Folk Museums, especially those at Bygdøy and Lillehammer. Mr. Buckley then spoke about American folk museums and the experiences he has had at various museum meetings in the recent past. The Society then went on record as supporting the development of an Indiana folk museum.

HARDEN TALIAFERRO, FOLK HUMORIST OF NORTH CAROLINA

BY JAMES H. PENROD

State Teachers College

Troy, Alabama

The humorous writings of Harden E. Taliaferro, who used the pen name "Skitt," have generally received only cursory notice by students of native American humor and folklore.¹ Born in 1818 in Surry County, North Carolina, adjoining three Virginia counties, Taliaferro moved in 1837 to Alabama, where he became a Baptist preacher and later edited *The Southwestern Baptist*. His chief contribution to American literature, *Fisher's River Scenes and Characters* (1859), was inspired by a return to his native county two years before its publication date. Taliaferro was also a contributor of humorous sketches to the *Southern Literary Messenger* in the period 1860-1863, but these quasi-literary efforts, which were collected and published by David K. Jackson in 1938 under the title *Carolina Humor*, added little or nothing to his reputation. Little is known of Taliaferro after the Civil War. He died in 1875 after returning to Surry County and was buried in that community.

Taliaferro's closest literary affiliations are with the humorists of the Old Southwest, although a strict geographical classification might disqualify him from membership in that distinguished group. Like the yarnspinners, Taliaferro wrote sketches which are of considerable interest today in several respects: (1) portrayal of folk character, (2) transcription of the folk tales of his region, (3) recording of social history of the Old South. Also as in the work of the yarnspinners, Taliaferro generally achieved a harmonious blend of these ingredients.

The characters portrayed in *Fisher's River Scenes and Characters* lived "near the foot of the Blue Ridge, on its spurs and ridges," and on the many rivers flowing from its base. Although most of the original inhabitants of the region had come from Virginia, the Fisher's River folk made no claims to membership in the First Families of Virginia.² Of all Taliaferro's characters, perhaps the most notable were a trio of artistic liars—Uncle Davy Lane, Oliver Stanley, and Larkin Snow—three raconteurs of marvelous hunting and fishing stories, whose literary counterparts are legion, but whom Taliaferro might well have created without ever hearing of Davy Crockett, Mike Fink, the "Big Bear of Arkansas," or many folk heroes of other continents.

Uncle Davy Lane was a lazy gunsmith, a glutton, and a hard drinker, but according to his own accounts, the mightiest hunter in the section. He always hunted with his trusty rifle, "Old Bucksmasher." Larkin Snow, the miller, was a more industrious, respectable sort, but he too was a "big story teller." Oliver Stanley was a good-natured, tobacco-chewing native who fished for small fry in actuality but cavorted with whales in his imagination. More will be said of the trio's tales anon.

Taliaferro resembles most of the best native American humorists (as well as such borderline realists as Balzac, Dickens, and Bret Harte) in combining a fondness for the grotesque with a more realistic bent in characterization. In Taliaferro's work both the grotesque and plain, simple folk are convincingly portrayed. The three artistic liars combine grotesquerie with realism both in their persons and their yarns. So does Johnson Snow, a glutton who loved turnip greens and "hog's gullicks" and who loved whiskey "as a thirsty ox does pond water." Johnson once disrupted a camp meeting with his loud snores but on another occasion won a night's lodging by quoting Scripture purposefully to Squire Taliaferro, presumably a relative of the author.³ Of much the same type are Long Jimmy Thompson, a champion big-eater of the county, and the two backwoods bullies, Josh Jones and Hash Head Smith. Grotesque but credible is oafish Uncle Billy Lewis, the gullible dupe, who once shot the horses in a fire-hunt by mistake and who, during his brief career in the pulpit, was induced by pranksters to tell his congregation of a flying snake twelve feet long with a twelve inch stinger in his tail. His recall was inevitable even in such a primitive community.⁴

Taliaferro's only racial and national types are Reverend Charles Gentry, a Negro preacher whose interpretations of Scripture were slanted in favor of his own race, and Glassel, the superstitious Scotchman, who was convinced at one time that an owl was talking to him.

Taliaferro's treatment of regional character is generally distinguished from that of the foremost yarnspinners by one significant characteristic—sympathy. The obvious reason is that he was writing of his own people; whereas such classic Southern humorists as Longstreet, Baldwin, and Hooper wrote in a consciously superior vein, reflecting alternately amused contempt and tolerance.⁵ Another good reason for this difference is the fact that Taliaferro was writing of a stable, well-rooted society, whereas many Southwestern humorists wrote largely of the fluid frontier with its wide assortment of opportunists or "rapscallions." Conspicuously absent in his work are such venal swindlers as Hooper's Simon Suggs, and Baldwin's Ovid Bolus;

neither are there hypocrites such as Sheriff Doltin and Parson Bullen of *Sut Lovingood's Yarns*. Perhaps the only unworthy characters in Fisher's *River Scenes* are the unqualified preachers, the insincere converts, and King, the independent idler, who decided to change his residence because the poll tax in Georgia was only fifty cents as against seventy-five cents in Alabama.⁶ Even in such cases, the humor is rather kindly.

Taliaferro's most realistic, or normal, characters are his farmers, who are generally industrious, independent and honest; they generally have a dry sense of humor and the inevitable preference for "hoss sense" over book learning. For example, Uncle Frost Snow was a sturdy, poor farmer who eked out a living by hard work. He was proud of his humble status; he didn't care "a durn whether he b'longed to one of the fust famblys in Fudginny ur not."⁷ Proud also of his simple language, Uncle Frost opined that "larnin' and big quality words is ruinin' on us fast. Even the niggers is a-ketchin big quality words."⁸ His distaste for "quality talk," as well as his virtues, were shared by his son Dick, who got up to work before daylight after the birth of twins, saying, "When the family is 'creasin so fast, I must 'crease my wurk, by jingo." Considerable realistic detail is given about the farm life of the Fisher's River country in the sketch about John Senter and his son Sol, who lived in a crude log cabin and wore wooden-bottomed shoes.

Taliaferro also painted a memorable picture of an honest, untutored Alabama farmer in Ham Rachel, who lived near Eufaula. Ham lived mostly by raising cows, cotton, and corn; he went to market on an ox-cart. A garrulous, helpful, inquisitive sort, Ham was described as "letting fly a diarrhea of words and sentences."⁹ The author's physical description of him emphasized his asymmetrical physique and his outlandish garb:

There he stood, a lean, gaunt-looking specimen of freakish humanity, about five feet eight inches high, stoop-shouldered, long-armed, and knocked-kneed, with a peaked dish face, little, black, restless eyes, long keen nose, and big ears. His dress was cotton pants, dyed black with copperas and maple bark, a coarse cotton shirt, collar large and open, no vest, coat, nor socks. His hat was old, broad-brimmed, and slouched down over his shoulders behind, and turned up before. His pants were 'gallused' to their utmost capacity, leaving considerable space between his knees and the tops of his old brogan shoes; not having on 'drawers' of course, the skin was exposed. His two jugs were part of his dress. They hung across his shoulders, before and behind, suspended to a wide black greasy leather strap, nearly down to his knees before and his calves behind.¹⁰

It is Taliaferro's transcription of the tall fishing and hunting yarns of his native county that has attracted most attention from literary historians and anthologists. Pattee referred to Taliaferro's stories as typical examples of humorous exaggeration.¹¹ B. A. Botkin included a yarn or two by Taliaferro in *A Treasury of American Folklore*. The tales spun by Taliaferro's mountain narrators were obviously patterned closely after popular folk tales of the region and period.¹² The close resemblance of several of these stories to those of the fabulous Baron Munchausen is striking.¹³ Particularly does Uncle Davy Lane's story about the pigeon-roost smack of Munchausenism. In this yarn, Uncle Davy, having heard of a mighty pigeon-roost in the Little Mountains, hastened there and killed "about a thousand." He then discovered that he had hitched his horse to the limb "uv a tree bent to the yeth with pigeons . . . and when they riz the tree went up, and old Nip with it."¹⁴ The resemblance to Munchausen's familiar story of the horse which was left dangling on the church steeple after the thaw following a big snow is obvious.

Most of Uncle Davy's yarns concerned meetings with fantastic animals. At one time he encountered a monstrous coach whip snake, whereupon he "jumped logs twenty foot high, clearin' thick bushes, and bush heaps, deep gullies, and branches." Another snake he encountered had a head "big as a sasser," a forked tongue, and a six-inch stinger in his tail. The creature rolled down the mountain like a hoop until his stinger got "stuv up" in a tree, whereupon the mighty hunter shot him. Following one of his hectic sessions with snakes, Uncle Davy tried milk as a remedy for snake-bite but became ill and had to settle his system with "at least two gallons of whiskey, the king cure-all."¹⁵

Even so prosaic an occupation as farming offered distinct possibilities to the artistic liar. Larkin Snow, the miller, told of his experience in farming a "track patch" near a river bank. Finding his crop of Crowder peas greatly depleted, Larkin sought in vain for an explanation until he discovered five hundred eels in the river nearby. He then devised a scheme to lure the eels into a barrel full of dry ashes, with the result that "the fryin' pan stunk fur months with fat eels, and we all got fat and sassy."¹⁶

In Taliaferro's only fanciful fishing yarn, Oliver Stanley played a variation on the Biblical story of Jonah and the whale. Oliver told of his being kidnaped while on a peaceful fishing expedition. Rather than shave with lather made of hog dung and turpentine, as his kidnapers did, Oliver chose to plunge into the ocean. Although

pursued by sharks, the great swimmer eluded them for eight hours before being swallowed by a whale. Still undaunted, Oliver calmly lit his pipe and crossed his legs inside the cavernous belly, the smoke causing the whale to propel him a hundred feet into the air. Oliver then "swum fur a whole day with such verlocity that sea-sarpints, sharks, and uvry other vinimous monster uv the deep was no more to me than snails a-crawlin'."¹⁷ That such a man should eventually arrive safely on shore was, of course, inevitable.

The mountaineer is traditionally a man who loves both solitude and social activity. In this respect Taliaferro's Blue Ridge characters are no exceptions. As a matter of fact, the subjects and incidents in *Fisher's River Scenes and Characters* closely parallel those in the best-known works of Old Southwestern humor, whether concerning the life of the highlanders (as in *Sut Lovingood's Yarns*) or that of the lowlanders. The value of these sketches as informal social history has been increasingly recognized in the last two decades. Probably none of the yarnspinners was more accurate in depicting social life than was Taliaferro.

One of the favorite pastimes of the Surry County folk, tale-swapping, has already been noted. Another was the militia muster. One recalls the sketches of rowdy, ludicrous militia drills by Oliver H. Prince and William T. Thompson in reading Taliaferro's "Famus or no Famus," which inevitably ends in social drinking and fighting. Night meetings and other varieties of religious experence not unnaturally predominate in Taliaferro's work. The author gently disapproves of the primitive though devout religion of the camp meeting. For example, Dick Snow, commenting ruefully on a meeting he had attended, declared: "They beat my back wusser nur a nigger beatin' hominy in a mortar, jist like religion could be beat inter a man, like maulin' rails out'n locked timber."¹⁸ At another meeting the preacher made a boisterous but unsuccessful effort to convert Sol Hawkes, who almost came to love the Lord.¹⁹ At still another gathering an emotional sinner stole the show from two Methodist ministers, one of whom was "traveling fast to Canaan . . . five hundred miles ahead on anything on this grit."²⁰ Once Brother Walker's vivid description of the voice calling him convinced the brethren that he had "the right sort of call" and he was awarded a license to preach.²¹

The social aspects of rough-and-tumble fighting are emphasized by Taliaferro almost as much as by George W. Harris in *Sut Lovingood's Yarns*, indicating that fights really were notable social events in the Southern Highlands. Certainly Taliaferro provided one of the most vivid pictures of backwoods fighting in the following passage:

Only such weapons as nature had given them would they use in attack and defense. They would knock with their fists like a Milo, kick with their feet like a horse, bite like loggerhead turtles, gouge like screw-augers, and butt like rams. Any method with the body was lawful. Bullies would keep their thumbnails oiled and trimmed as sharp as hawk's claws. Ask them why, they would reply, 'To feel fur a feller's eye-strings, and make him tell the news.'

As you passed houses going home from musters and public gatherings, those who did not go would accost you thus: 'Who fout today?' If you replied 'No one,' there was evidently a disappointment.²²

Rustic courtships, another staple of Old Southwestern humor (the most famous example is, of course, Thompson's *Major Jones's Courtship*), also were treated by Taliaferro. He described graphically the rivalry between Dick Snow and another suitor, particularly in the scene in which Dick out-maneuvers his rival on horseback, gets to escort the girl home, and decides to "make the big war talk to Sally."²³ As is usual in such cases, the battle is won when the hero summons the courage to propose.

A serious and tender love story is that of John Senter's crippled son Sol for Polly Spencer, who was also crippled. Old John has no time or money to waste on weddings, but at last grudgingly permits the marriage.²⁴ There is a sort of Old Testament dignity and simplicity in this account of the faithful, hard-working young lovers as well as the homespun quality characteristic of Taliaferro's sketches.

A thorough search in Taliaferro's work for such conventional elements of folklore as songs, riddles, superstitions, potions, and magic cures might net a few interesting items, but Taliaferro's main concern was not with such matters. Less distinguished in style and technique than many American humorists of the nineteenth century, he yet preserved for posterity a rich storehouse of the folk tales of Surry County, North Carolina, portrayed vividly the folkways of his region, and presented a number of characters interesting for their oddities and normal traits, their wisdom and foolishness, their strengths and their weaknesses. Such a contribution should be enough to give him a secure niche in American literature and folklore.

NOTES

¹ See, however, James E. Ginter, "Harden E. Taliaferro, A Sketch," *Mark Twain Quarterly* (Winter, 1953), 13-15, 20.

² Harden E. Taliaferro, *Fisher's River Scenes and Characters* (New York: Harper and Brothers, 1859), 14-16.

³ "Johnson Snow," *ibid.*, 31-49.

⁴ "Uncle Billy Lewis," *ibid.*, 152-164.

⁵ For an excellent development of this point, see John Donald Wade, "Southern Humor," *A Vanderbilt Miscellany*, ed. Richmond C. Beatty (Nashville: Vanderbilt University Press, 1944), 193.

⁶ Taliaferro, "One of the People," *op. cit.*, 229-232.

⁷ "Uncle Frost Snow," *ibid.*, 94.

⁸ *Ibid.*, 96.

⁹ "Ham Rachel of Alabama," *ibid.*, 264.

¹⁰ *Ibid.*, 167.

¹¹ Fred Lewis Patte, *The First Century of American Literature, 1770-1870* (New York: D. Appleton-Century Company, 1935), 484-485.

¹² See Ralph Steele Boggs, "North Carolina Folktales Current in the 1820's," *Journal of American Folklore*, XLVII (October-December, 1934), 269-288.

¹³ David K. Jackson (ed.), *Carolina Humor: Sketches by Harden E. Taliaferro* (Richmond: The Dietz Press, 1938), vi-vii.

¹⁴ Taliaferro, "The Pigeon Roost," *op. cit.*, 84.

¹⁵ "The Rattlesnake Bite," *ibid.*, 61.

¹⁶ "Story of the Eels," *ibid.*, 148.

¹⁷ "The Escape from the Whale," *ibid.*, 133.

¹⁸ "Dick Snow," *ibid.*, 122.

¹⁹ "The Convert," *ibid.*, 206-211.

²⁰ "Outdone," *ibid.*, 239.

²¹ "A Call to the Ministry," *ibid.*, 233-236.

²² "Fighting," *ibid.*, 198.

²³ "Dick Snow," *ibid.*, 120.

²⁴ "A Declaration of Love," *ibid.*, 222-226.

BOOK REVIEW EDITORS

In the eyes of many scholars, the success or failure of any learned journal is dependent upon the pages which it devotes to reviews of the books within its own field. It is not that the book reviews are necessarily the most significant and important items published, though frequently reviews are solid, scholarly achievements and valuable contributions to knowledge; it is rather that the standing of the journal within its own field may be judged by the willingness of competent and established scholars to give their time and energy to the somewhat thankless job of reviewing books for its pages. Such a willingness indicates that the journal occupies a position of influence within its field.

By these standards, we feel that *Midwest Folklore* has done very well indeed. That it has done so is due in no small part to the men it has had as review editors. For the first two years of its existence, the review section of *Midwest Folklore* was edited by Dean Herbert,

Halpert, now of Blackburn College, to whom much credit must go for establishing the section as an important addition to the places where reviews of folklore books might be found. Upon the resignation of Dean Halpert in the Winter of 1952, the review editorship of *Midwest Folklore* was assumed by Dr. Daniel G. Hoffman of Columbia University.

Since taking over as Review Editor for *Midwest Folklore* in the Spring of 1953, Dr. Hoffman has been responsible for the contribution of over 125 different reviews. The amount of work this entails is enormous: publishers must be kept constantly aware of the journal and at times must be asked for specific books, prospective reviewers must be written to—first to ask if they will review the book, next to keep their consciences alive and their typewriters active (a severe demand upon diplomacy), and finally every review must be read and edited for style and sometimes for content. Dr. Hoffman did all of this efficiently and cheerfully, and, in addition, he met all of his deadlines. As a result, the Book Review section which Dean Halpert so solidly established came to be one of the most important review sections in the field.

With this present issue we have a new review editor: Professor Tristram P. Coffin of the Department of English, Denison University, Granville, Ohio. This comes about not through the reluctance of Dr. Hoffman to continue but because he has accepted a year's appointment as a Visiting Professor at Dijon, France. We regret to see him go, but we also look forward with pleasure to the association which this will mean with Professor Coffin.

In fact, we congratulate ourselves that we were able to persuade Professor Coffin to accept the responsibility. No stranger to our pages, Professor Coffin has been the Regional Editor for the Ohio Folklore Society since the birth of *Midwest Folklore*. He will continue to hold this position as well as that of Book Review Editor. The efficiency with which he has handled the Regional Editorship doubles our pleasure at his acceptance of the dual role.

ADDITIONS TO THE HISTORY OF THE LEGEND OF THE WANDERING JEW IN HUNGARY

BY ALEXANDER SCHEIBER
Jewish Theological Seminary
Budapest, Hungary

Recently I had an opportunity to sketch the history of the legend of the Wandering Jew in Hungarian literature, folklore, and cheap literature.¹ Since then, I have found a few data which supplement considerably the contents of my article.

I. IN HUNGARIAN LITERATURE

The first literary source in Hungary to mention the Wandering Jew was hitherto from 1811. Now we have found a contribution earlier by over 100 years. Count Ferenc Gyulai [1674-1728] served in the imperial and royal infantry regiment Nr. 51. His regiment was directed into Italy where Gyulai fell into French captivity on 29 September, 1704. In 1703 to 1704 he kept a diary in Hungarian, sketching not only the events of the war but also noting down interesting geographical and ethnographical observations. It is to his diary that we owe the first information of the legend of the Wandering Jew in Hungarian. He wrote in Italy on 24 June, 1704: "There walked in Crescentino a certain Jew, about whom there is a rumour abroad that this is the Jew cursed by our Lord Jesus Christ to wander forever, without, however, having anything pertaining to him torn. Having heard this parable many times, I was curious to talk with him; however, on the following day he left the camp, so that I could not talk with him at all. Later I had no news of him or what he had become and where he went from our camp."²

Therefore, 102 years after the publication of the trashy pamphlet in German the legend was already current in Hungarian. Perhaps further contributions will turn up from still earlier times.

Since the appearance of my article the following elaborations of the topic have become known to us.

(1) The epigram of an anonymous poet has it that Ahasuerus does not die because he wanders on foot. If he wandered by railway he could have had a quiet rest for a long time ["A bolygó zsidó," "The Wandering Jew," in *Pesti Hirlap*, IV (1882), Nr. 279].

(2) József Nyitrai [with the pseudonym Yartin] dramatizes the dialogue of Ahasuerus, Judas, and the Great Pan. Judas is having remorse. The Great Pan foretells Ahasuerus, the Eternal Jew, his

fate. He is to be the scapegoat everywhere. However successful he may be, he will ever be persecuted by the curse and the suspicion ["A keresztre feszítés után," "After Crucifixion," in *A Hét*, XIII (1902) I, 26-28].

(3) Ferenc Szécsi [under the pseudonym Franciscus] relates in his short story that Ahasuerus requested admittance to him. He complained of being elaborated by a great many bad poets. He would like to die. He narrated that at night, when he was half asleep, Lucifer appeared to him, advising him to read all the publications of the Hungarian Academy of Science. Should he not in his boredom die even of that, he could not be helped by the devil himself ["Borzalmas beszélgetés," "A Horrid Conversation," in *Pesti Napló*, LIV (1903) Nr. 123].

(4) Béla Telekes characterises in his poem Ahasuerus as the eternal seeker of happy love ["Uj Ahazvér," "New Ahasuerus," in *Magyar Génusz*, XII (1903) II, Nr. 34].

(5) Erna Castelli in her poem represents Ahasuerus red-haired, proceeding from East to East. He presses his Talmud to his breast. How many thousand cursed tomorrows are still in await of him? ["Ahasverus," in *Elet*, I (1909) II, 131.]

(6) Károly Somlay in his novel [*Boldogasszony szolgája, The Blessed Virgin's Servant* (Budapest: 1918) 73-88] describes that the Slovaks dwelling on the banks of the river Vág look upon Jasper Domacius, the Cracow clockmaker seeking for his false wife, as being Kartaphilus, who wanders about the world tirelessly.

(7) Gyula Juhász in his precious poem narrates that when Christ entered into Jerusalem, Ahasuerus cried Hosanna. When he was led before the multitude, he cried out, Crucify him. At the resurrection he beat his breast, howling, This man was Son of God. When a just person strays into this wicked world, Stupidity always hangs around him just as the cobbler hangs around Christ. ["Krisztus a vargával," "Christ with the Cobbler," in *Népszava*, LI (1923) Nr. 69; reprinted in *Irodalomtörténeti Közlemények*, LVIII (1954) 218].

(8) Gyula Krudy, in his noble-spirited novel written on the charge of ritual murder at Tiszaeszlár, depicts how at Tiszaeszlár the Wandering Jew makes his appearance in the shape of a Shohet. ["A tiszaeszlári Solymosi Eszter," "Eszter Salymosi of Tiszaeszlár," in *Magyarország*, XXXVIII (1931) Nrs. 52, 89].

(9) Tamás Kóbor thinks that the first house offering Ahasuerus a genuine rest would absolve him from the ancient curse ["Ahasvér," in *Ujság*, X (1934) Nr. 78].

II. IN HUNGARIAN FOLKLORE

It is only now that we have found the first contribution to the Wandering Jew in Hungarian folktale. The eminent Hungarian folklorist, Lajos Kálmány (1852-1919), whose literary remains are in the Ethnological Archives of the Hungarian Ethnographical Museum and the material of whose folktales is still unedited, noted down a tale from the environs of Szeged. It runs like this (marked: EA. 2, 801):

The Eternal Jew

When Our Lord Jesus Christ was carrying the cross, he got tired and wished to sit down under the window of the Eternal Jew. The Eternal Jew was sitting there on the stone bench, and did not allow God there and did not give Him any place. Then God said:

"I wish you would not get any place in hereafter!"

He has not got any, indeed. He is still alive, seeking for the place he can ruin himself from. He went into everything that he should perish, into every dangerous place. He leapt into a fire-spitting mountain, but it thrust him out; he leapt into the sea, but it also thrust him out; he leapt into the group of lions and was torn, but he has not died and run forth; however, he does not get any place anywhere, and keeps running.

This tale appears to have the effect of its elaboration in the cheap literature. Its spread among the people may be assumed to be due to the latter (cf. *Midwest Folklore*, IV (1954) 233-234). This is also shown by the appellation *Eternal Jew* [in Hungarian *Örökkévaló zsidó*] which is exclusively used in cheap literature.

III. IN HUNGARIAN CHEAP LITERATURE

In my study I quoted ten elaborations of the legend of the Wandering Jew in Hungarian cheap literature. Now I am able to add two further items to them.

(11) *Az új bolygó zsidó vagy az almási feszület csodálatos jelensége a hitetlen előtt. Legujabb és világörök csodatörténet.* ["The New Wandering Jew Or the Miraculous Apparition of the Crucifix of Almás Before the Unbeliever. A Most Recent and Worldwide Miraculous Story"]. (Budapest: Bartalits Imre, 1889, 8°) 8. [Property of Professor Sándor Bálint of Szeged, Hungary].

A young Jewish shopkeeper of Almás became a Christian and betrothed the daughter of a Christian craftsman. The young couple was awaited in front of the church. The Jew Elijah, walking about,

asked who the bridegroom was. In his anger he struck the Redeemer's sacred image with his stick. A terrible thunder was heard, a dazzling light broke out around the cross, and the Redeemer's hand hit by the stroke of the stick broke off from the cross, made for the Jew, and began to thrash him. The Jew cast his stick away and started running. The divine hand persecuted him continuously. "Since then all trace was lost of the godless Elijah. Though carters travelling in distant countries assert seeing at night something like a fiery hand flying away and hearing horrible wailing in the meantime."

A poem of two strophes follows and epitomizes the prose story.

(12) *Vétkes!* (*Sinner!*) (Budapest: 1916, 8° 4.) [In the Széchenyi Library of the Hungarian National Museum].

Narrating the story of the Wandering Jew, it represents Ahasuerus as the embodiment of the sinner.

x x x

The above data can yet more emphatically testify to the knowledge of the legend of the Wandering Jew in Hungary.

NOTES

¹ *Midwest Folklore*, IV (1954) 221-235. Since then, its occurrence in Estonian popular belief was also referred to: Cf. O. Loorits, *Yeda-Am*, III (1955) 99.

² Gróf Gyulai Ferenc naplója, *The Diary of Count Francis Gyulai, 1703-1704*. Ed. S. Márki (Budapest: 1928) 216.

FOLKSONG AFFILIATIONS OF MAINE

BY HORACE BECK
Temple University
Philadelphia, Pennsylvania

Since 1948 much of my spare time has been spent collecting folklore both inland and on the coast of Maine. During this time a total of 122 folksongs were gathered, plus a substantial number of variants. In attempting to correlate these songs with already printed texts, I become aware of a singular fact: Maine folksongs seem to show a close affinity to the songs of the Maritime provinces of Canada—far closer, indeed, than to the rest of the United States. Close scrutiny of the excellent works of Gray, Colcord, Barry, Eckstorm, and Smyth revealed this dependence upon the provinces to an even more marked degree than my collection.

Inasmuch as most folksong studies begin with a discussion of the Child ballads it seemed best to evaluate these songs first, using the Barry, Eckstorm, and Smyth collection¹ for it contains more of this type of song than my own.

Although more fragmentary and containing fewer variants than other areas, the canon of Child ballads from Maine exceeds collections from any other single state. In all, sixty-four fairly complete ballads have been gathered, as well as thirty fragmentary texts (some of these as stanzas in other songs). Of this group, A. C. Davis records thirty-nine from Virginia;² fourteen are reported by Greenleaf and Mansfield from Newfoundland³ and thirty-two others have been collected in Nova Scotia by Creighton, by Creighton and Senior and by Mackenzie.⁴ Of these songs, seven are known in all three places. They are the most popular of the Child ballads in America and include "Barbara Allen," "The Mermaid," and "The Golden Vanity" and have been found all over the country. These have been excluded as too widespread to be significant. Of the remainder, thirty-two Maine ballads are known in the south and thirty-nine are found in the Maritime provinces, exclusive of New Brunswick for which no printed collection is available. Were we able to add this province to the list, there is little doubt that the overall picture would be far more conclusive.

From the above evidence it would be difficult to establish any close relationship between Maine and this region, although there are more analogues to Child ballads from Maine in the Maritimes

than elsewhere. However, an examination of the non-Child material clearly shows the close relationship between the two areas.

To illustrate this point I will use the collection I made in Maine, supplementing it with Eckstorm's *Minstrelsy of Maine*,⁵ rather than use all the vast material collected from this state, believing that more data would be little more than repetitious.

Of my 122 songs, thirty-nine have no printed analogues (although one is to be found in an unpublished manuscript of MacEdward Leach which he gathered in Newfoundland); ten are strictly local songs; ten are bawdy songs, and the rest appear to be from broadsides of which no printed trace has been found. Six more of the whole group are Child ballads which the foregoing discussion eliminates, leaving seventy-seven songs that contain variants of one sort or another.

Variants of forty-three of the seventy-seven are all found in Nova Scotia, Newfoundland, or New Brunswick; elsewhere they are found individually. Of this group thirteen have been reported only from Maine and the Maritimes. Ten others were derived from events that took place in these provinces. Typical examples are "Peter Amberly," "The Banks of the Gaspereaux," "The Miramichi Fire," "Meager's Children," "Daniel Sullivan," and "Charles Gustavus Anderson." The first three record events that took place in New Brunswick, the rest in Nova Scotia. The thirty-four remaining songs are found scattered thinly throughout the United States and are not grouped in any one state or area as are the forty-three just mentioned.

These facts take on added significance when we evaluate them further. Aside from the songs that originated in Maine or the Maritimes, only three can be located positively in North America. They are "Jim Fiske," the story of the New York millionaire, "The Death of Herbert Rice" who drowned off Block Island, Rhode Island, and "The Granite Mill" which tells of a fire in Fall River, Massachusetts, in 1874. (This fire is mentioned in Creighton as having taken place in New York state).⁶

Should one either wish or require further proof of the dependence of Maine upon the Maritime provinces one need only glance at the *Minstrelsy of Maine*. Here we find an even hundred songs, about half of which are located in the Pine Tree State. Of the remaining fifty, twenty-three are either about incidents that happened in the Maritimes (chiefly New Brunswick) or are concerned with these regions in some equally important way, as the hero is reported to have come from Boisietown or recalls something that happened in

Nova Scotia. Opposed to this list are two songs with settings in New Hampshire. Both deal with that state and its inhabitants in a most sarcastic manner.⁷

Although Maine seems to have been willing to borrow heavily from her Canadian neighbors in making up her canon of folksong, she seems to have been hesitant about borrowing material from her New England neighbors or, for that matter, from the nation at large. Most of the songs, with the exceptions mentioned, that are found in Maine as well as in other parts of the country are imported broadsides from Europe like "The Wexford Girl" or are songs that have no particular birthplace mentioned in the text. As a matter of fact, such universal American favorites as "John Henry" and "Frankie and Johnny" do not appear in any printed collections from the state, nor have I found them. This does not mean that they do not exist there, but it does indicate that they are not considered important in comparison with other songs.

Sometimes this lack of importation from neighboring areas is somewhat surprising. For example, "Henry Greene" is a murder ballad that still enjoys considerable popularity throughout the country, but it has not been found in Maine. Briefly, Greene married a girl in Massachusetts and shortly thereafter began to feed her arsenic as they journeyed through New Hampshire and Vermont and on to Berlin, New York, where she succumbed on February 19, 1845. The song is well known in Vermont, in New York, in the South and as far west as the Ozarks,⁸ but it has not been found in Maine.

Strangely enough, just as Maine has neglected to borrow from her American neighbors, so the Maritimes appear hesitant about acculturating Maine songs. A perusal of the printed Maritime sources reveals that, except for the most popular and widespread of our native songs like "Fair Charlotte" that one would expect to find wherever folksongs are sung, relatively few songs collected in these provinces could be definitely classified as American in origin. Of the American songs found there, those that originated in Maine are not represented to anywhere near the extent that we have demonstrated in the reverse procedure. To be sure, a few songs like "The Jam On Gerry's Rock" occur there but such songs are so widely known that one would be surprised not to find them.

Perhaps the explanation of this situation is that Canadians were, and still are, more inclined to settle in our country than we in theirs. Following this reasoning through, we may conclude that if a folksong is to take root in a new area, its best chance of survival lies in being

imported by immigrants among whom the song is already in tradition rather than by being picked up by a traveler in his wanderings and brought home.

Not only does the cultural brotherhood of Maine for the Maritimes exist in the song texts, it also exists in the manner in which the songs are delivered. In most parts of the country folksongs are usually accompanied by an instrument of some kind. In the regions under discussion such accompaniment is rare. Further, the singer in Maine has a peculiar trick which he shares only with the Maritime singer. In these areas the last word or phrase of the last stanza is spoken, not sung.

It would not be difficult to press this cultural bond still further. Each New England state has a dialectic independence which is shaded to a certain degree by its neighbors. Maine is different. It draws its coloring principally from New Brunswick and Nova Scotia—something none of the other states do. Most New England states pronounce "north" as "nawth." Maine and Nova Scotia say "nothe." The New Brunswickite says, "He's away" meaning, "He's not paying attention." The expression is not uncommon in Maine. In both Maine and Nova Scotia a boat used to carry small cargoes is a "smack."

One could draw the same parallels in the folktale and the folk arts and crafts that have been drawn with the songs. However, if it is accepted that the narrative folksong is an expression of folk culture, then, the point has already been made.

Although Maine has been reluctant to borrow from the rest of the country, the rest of the country has borrowed rather heavily from Maine, and through Maine, from the Maritimes. Usually such borrowings are found in corrupted form. Where we have texts of original broadsides, comparisons generally show the Maine version to be closer to the original text than is the version from the midwest or elsewhere. A typical example is to be found in a British stall ballad of 1835, "The Jacket Of Blue."⁹ The broadside and the Maine version both tell of a girl who falls in love with a blue jacketed sailor while en route to the West Indies. The sailor refuses her advances and remains true to his wife, thereby gaining the young lady's unbounded admiration. When the ballad crops up in Missouri it is called "The Waggoners." Here the sailor has become a carter, the ship a wagon, and Colorado has replaced the West Indies.¹⁰ Another example is "Canaday-I-O." Originally the song told of a logger who was lured into spending a miserable winter cutting timber

in the Canadian wilderness.¹¹ When Lomax picked the song up in the west it told of the hardships suffered by a hunter who had been lured off to hunt buffalo for a winter.¹² A final example is "The Flying Cloud" with thirty variants scattered all over the country. The story tells of a young man who went to sea and became first a slaver, then a pirate, and eventually was captured and sent to Newgate Prison.¹³ Only in Maine and the Maritime provinces do we find the details concerning the ship, slaving, and fighting both accurate and complete. The size, rig, armament, and ports of call made by this vessel become hopelessly confused as the song disperses westward from this area.

Strangely enough, though there have been innumerable regional studies made of folksongs and the songs have been subjected to exhaustive analysis, few comparative regional studies have been made. Of course such studies would be, in many cases, impossible, but where practicable such works would serve a valuable and useful purpose in determining the trend and flow of culture.

When one speaks of American folksongs one is apt to think of the country as a folksong whole, yet we have already demonstrated that Maine, at least, cannot be included in this pattern. Why Maine should have such a close affinity for the Maritimes, a region both geographically and politically so distant, instead of cleaving to the patterns established by her American neighbors can be explained in part by studying the songs, in part by geography and culture.

Folksongs may be divided into four groups: Child ballads and broadsides brought to this country by immigrants, what Laws calls "native American ballads,"¹⁴ regional songs depicting local incidents and having no dispersion patterns, and occupational songs. The third group is of little use to us and the last infringes on the second classification to a certain degree.

Two things that tend to keep these songs alive and aid in their dispersion are isolation and a common cultural medium. As we have already seen, Virginia has furnished better texts and more variants per song for Child ballads than Maine. Further the ballads from Virginia, taken as a group, seem to be older than those in Maine. The same may be said for broadside texts.

Although settled earlier than Virginia, Maine's population was largely transient until the nineteenth century. Also, Maine was a cosmopolitan area until the end of the wind ship era and the advent of modern transportation while Virginia was isolated from the very beginning. What the settlers took with them into the mountains had to last. It did, for there the old songs are still to be found. In

Maine, and to a lesser degree in the Maritimes the men went to sea and brought home new ballads that replaced the older ones. Not until they ceased to roam the face of the globe did this influx of new material cease to flow in and swamp the older songs.

Maine was a region with two principal occupations, lumbering and seafaring; so were the Maritimes. It is only natural to suppose that songs dealing with these occupations should be more readily received, more likely to survive than songs about cowboys or miners, for similar cultures have ever had an affinity for one another. Two fishing cultures. Therefore, it is not at all surprising that we find Maine people singing the songs of woodsmen and sailors from the Maritime Provinces.

We must now consider a third problem. Although Maine borders on New Hampshire and Vermont and is close to Massachusetts, travelwise she was, until recently, much closer to New Brunswick, Nova Scotia and Newfoundland. Separating Vermont and New Hampshire from Maine are a range of mountains and a forest. The rivers, the only practicable means of inland transportation in the early days, all flowing from these states into Maine are difficult and dangerous. On the other hand, Nova Scotia lay only a hundred-odd miles away across the Bay of Fundy which even a fishing smack could cross in a nautical day—given a decent chance of weather. For those who would go to New Brunswick, the broad valley of the St. John gave easy access to the very heart of the country.

Should the Mainite go to New Hampshire or Vermont he would be in regions far from the sea, peopled by sedentary farmers, millers, or manufacturers. He would have little in common with these people, little to stir him to go there. On the other hand, the Maritime Provinces lay on the route to the fishing grounds—Browns Bank and the Grand Banks. They provided harbors of refuge and places to pick up bait and water. The coastal people were fishermen and often shipped aboard Yankee vessels. They, like Maine men, were also engaged in world trade and it was not unusual to find Maritime and Maine vessels tied up side by side in the furthermost ports in the world. Despite certain noxious Canadian laws, when a Maine vessel moored in a Canadian port she could be sure of an understanding and friendly reception from the townspeople.

Since the interiors of both Maine and the Maritimes were lumbering countries it was natural that Maine men go to Canada and Canadians spill over the border to work for better wages in the Maine woods. With them they brought songs and stories that they set going in the new area.

Of course all was not perfect harmony between the two groups for the Mainite resented the "Blue Nose," "Herring Chocker," and "Newfie" because of governmental restrictions and inequality of wages, but these things, instead of destroying songs and stories stimulated them. Songs like "The Horton's In" and "The Boys Of The Island"¹⁵ celebrate on the hand Yankee ingenuity in frustrating Canadian law and condemn Canadian cheap labor on the other.

By contrast the Maine man has long shown an antipathy for the New Hampshire—an antipathy that finds expression in stories and an occasional song illustrating what was felt to be the shiftless or stingy ways of their Yankee neighbors.

Massachusetts donated little to Maine singing for reasons similar to those of New Hampshire but much stronger. In colonial times Maine was victimized by the Bay colony. Later she became a territory of Massachusetts and, like many territories, was abused by the mother state. Later, when Maine became a state large portions of it were owned by Massachusetts interests who exploited them to the limit. Further, when men attempted to trade in the Bay State they found that they must face a different standard of weights and measures that operated against them. A Maine man selling lumber in Boston, for example, would find that what he had contracted for as a thousand feet, scaled by the Boston measure yielded only about nine hundred feet.¹⁶ Finally, many Maine men are descended from people who had fled to Maine to escape the wrath of the Puritans, something likely to be remembered. All these things, plus heavy industrialization, led one of my informants to refer to the state as a place full of "hills, mills and pork pies" an opinion he held with many others less succinct.

From the foregoing analysis it has become quite evident that no matter what river the boundary commissioners hit upon as the political limits of Maine, in terms of folksong it is in the Maritime family far more than the New England one. Its role in American folksong is that of contributor rather than participant, donating its own and Canadian songs to the American songbag, while taking few in return.

NOTES

¹ Phillips Barry, Fannie Hardy Eckstorm, and Mary Winslow Smyth, *British Ballads from Maine* (New Haven, 1929).

² A. C. Davis, *Folk-Songs of Virginia* (Durham, N.C., 1928).

³ Elizabeth B. Greenleaf and Grace Y. Mansfield, *Ballads and Seasongs of Newfoundland* (Cambridge, 1933).

⁴ Helen Creighton, *Songs and Ballads from Nova Scotia* (Toronto, 1933).
Helen Creighton and Loreen H. Senior, *Traditional Ballads and Songs from Nova Scotia* (Toronto, 1950). W. Roy Mackenzie, *Ballads and Sea Songs from Nova Scotia* (Cambridge, 1928).

⁵ Fannie Hardy Eckstorm and Mary Winslow Smyth, *Minstrelsy of Maine* (Houghton Mifflin Co., Boston, 1927).

⁶ Creighton, *op. cit.*, p. 118.

⁷ Eckstorm and Smyth, *op. cit.*, pp. 111-114.

⁸ MacEdward Leach and Horace P. Beck, "Songs From Rappahannock County, Virginia," JAF (July-September, 1950) 268-270.

⁹ Roland P. Gray, *Songs and Ballads of The Maine Lumberjack* (Cambridge, 1924) p. III.

¹⁰ Henry M. Belden, *Missouri Folk Songs* (Columbia, Mo., 1940) p. 308.

¹¹ Eckstorm and Smyth, *op. cit.*, p. 21.

¹² John A. and Alan Lomax, *American Ballads and Folksongs* (New York, 1934) pp. 390-392.

¹³ H. P. Beck, "The Riddle Of The Flying Cloud," JAF, LXVI: 260 (1953) 123-134.

¹⁴ G. Malcolm Laws, *Native American Balladry* (Phila., 1950).

¹⁵ Eckstorm and Smyth, *op. cit.*, pp. 311-315 and 118-120.

¹⁶ Richard G. Wood, *A History of Lumbering in Maine* (Orono, Me.), pp. 146-151.

FOLKLORE FOR CHILDREN: A ROUND-UP OF RECENT BOOKS

BY DOROTHY HOWARD

State Teachers College

Frostburg, Maryland

The American Riddle Book. Carl Withers and Sula Benet. Illus. by Marc Simont. (New York: Abelard-Schuman, 1954.) 157 pp. \$2.75.

This popular publication ("... called *The American Riddle Book* because it is designed to entertain young Americans") is one of several similar compilations published recently. In an introductory section called "A Word About This Book," the compilers (both anthropologists) say they have included every type of interesting riddle they could discover—true riddles, merely absurd questions, conundrums, alphabet riddles, arithmetical riddles, Bible riddles, bird riddles and many others. They say further "The English language riddles that fill most of the space in this book came from many sources" and "... A list of all the publications consulted in selecting the English and foreign riddles would run to many pages, and it has been decided to forego it in the present book." A suitable place for this book on children's book shelves would probably be the shelf on recreation and party games and its appeal there is likely to be ephemeral. The compilation is not documented folklore.

Anansi: The Spider Man: Jamaican Folk Tales. Told by Philip M. Sherlock. Illus. by Marcia Brown. (New York: Thomas Y. Crowell Company, 1954.) 112 pp. \$2.50.

Philip Sherlock, now Vice-Principal and Director of Extra-Mural Studies of the University College of the West Indies, retells in this book, West Indian tales remembered from his childhood in Jamaica.

Anansi "was a man and he was a spider," says Mr. Sherlock in his introduction. And his home "was in the villages and forests of West Africa" from whence the stories were brought to the islands of the Caribbean long years ago. Today the island people still tell these tales about clever Bre'r Anansi and his beast friends: Tiger, Crow, Moos-Moos the mouse, and Kisander the cat.

In retelling the stories, Mr. Sherlock has omitted dialect and colloquial language; how much (if any) he has changed the tales and how much he has arranged them are questions asked by folklorists and teachers. Children will delight in the sly humor and clever antics of Anansi as well as in Marcia Brown's illustrations.

English Fables and Fairy Tales. James Reeves. Illustrated by Kiddell-Monroe. (London: Oxford University Press, 1954.) 234 pp. \$3.00.

Welsh Legends and Folk Tales. Gwyn Jones. Illustrated by Kiddell-Monroe. (London: Oxford University Press, 1955.) 230 pp. \$3.00.

These are two volumes of a planned series to include folk tales and fairy tales from many countries. Other countries represented in published volumes so far include Ireland and Scotland (with French legends in preparation). Both books are commendable in format, including illustrations, and it is to be regretted that the publishers did not choose to include a few lines of pertinent facts about the eminent Welsh "compiler" Gwyn Jones, and the "story-teller in the best tradition," James Reeves; and about sources as well as methods of adaptation and telling or retelling. Some of the stories in the two books are available to children for the first time and others are available only in volumes now out of print. Such books as these, with documentation, could find a deserved permanent place on children's bookshelves.

Grimm's Tales. Illustrated by Helen Sewell and Madeleine Gekieve. (New York: Oxford University Press, 1954.) 142 pp. \$3.50.

Sixteen tales (apparently based on Margaret Hunt's translations) are here retold in a popular edition for children. No documentation. The format is commendable in some ways: sturdy binding, good type and good paper. The illustrations have variety in style, technique, media and mood, all of which may have been an attempt to suit the illustrations to each story in hand. If so, the attempt strikes me as unsuccessful.

Hopscotch. Patricia Evans. With Illus. by the Author. (308 Clement Street, San Francisco 18, Cal., The Porpoise Book Shop, 1955) 31 pp. 25¢

Jump Rope Rhymes. Compiled and illustrated by Patricia Evans. (628 Montgomery Street, Room 239, San Francisco 11, Cal., The Porpoise Book Shop, 1954.) 32 pp. 25¢

The games in these two commendable little pamphlets were collected from children in San Francisco during the years 1954 and 1955

by Patricia Evans who said "Judy helped." She also said, ". . . in San Francisco, there are children from all over the world." Each pamphlet contains data (without sources) on the history of the games and also statements (without sources) about origins of specific games. The two publications are intended as the beginning of a series with others to follow (such as "Jacks," "Counting Out Rhymes," and "Ball-Bouncing Games").

As field collections, the little volumes are reliable fact. It is to be hoped that Patricia Evans will continue her plans and that her example will be emulated by other collectors.

How Rabbit Stole Fire: A Cherokee Legend. Emily Broun. Illus. by Jack Ferguson. (New York: Aladdin Books, 1954.) pages unnumbered, \$2.25.

In this picture book, the author has told, in a vocabulary for eight-year-old readers, a legend of Rabbit the fire bringer, ("authentic American Indian version," according to the jacket blurb). As all who work with children know, Mr. Rabbit appeals to eight-year-oldsters, whether he is Flopsy in Mr. McGregor's garden; Bre'r Rabbit in the briar patch; or Rabbit in a Cherokee forest. And Jack Ferguson has made "Rabbit" as delightfully saucy as any eight-year-old would ask for. It is too bad Emily Broun could not pull an authentic source or two from some Cherokee rabbit hole.

Legends of Saints and Beasts. Selected and Illustrated by Anne Marie Jauss. (New York: Aladdin Books, American Book Company, 1954.) pages unnumbered, \$2.50.

Four legends, "Saint Jerome and the Lion," "Saint Roch and the Dog," "Saint Francis and the Wolf," and "Saint Marcarius and the Hyena" are retold with simple dignity and reverence in this beautiful little book produced in the style of old illuminated manuscripts. Specific sources are stated for each of the four legends and also for the biographical notes on Saint Macarius. For sources, Miss Jauss chose ancient ones in English, French and Italian and in her texts displayed discriminating respect for the originals.

Miss Jauss is an artist of note and merit; and American children are fortunate, indeed, that she has chosen to become an American citizen and an interpreter of fine old legends in pictures and words.

Superstitious? Here's Why! Julie F. Batchelor and Claudia de Lys. Illus. by Erik Blegard. (New York: Harcourt, Brace and Company 1954.) 129 pp. \$2.25.

This eye-catching pot pourri intended for children proposes "to amuse and to instruct" (as the jacket blurb says). The unscientific title of the undocumented conglomerate is a good hint to the reader about the author's point of view in approaching her subject as well as about her insight into the problems of how-best-and-when to amuse and instruct children about what.

The Trail-Driving Rooster. Fred Gipson. Pictures by Marc Simont. (New York: Harper and Brothers Publishers, 1955.) 83 pp. \$2.25.

Talk Like a Cowboy: A Dictionary of Real Western Lingo for Young Cowboys and Cowgirls. Elizabeth Feagles. Illustrated. (San Antonio, Texas: The Naylor Company, 1955.) 82 pp. \$2.00.

Two Texans write about cowboys. Mr. Gipson (an ex-newspaper man, now free-lance writer and editor of *True West*) in this, his first book for children, spins his own tall tale based upon "the true story of Dick" as he heard it from James Gibson, an old time trail driver and as he read it in a brief account in an old book called *The Trail Drivers of Texas*. Dick, the rooster, is part Folk fact and part Gipson fancy, as the author admits. The author's vernacular and Dick's trail-driving background sound like reliable social history to me—another Texan with trail-driving ancestors. Children like the tale and Fred Gipson is an honest Texas "Blanket-stretcher" who does not label his story "Folklore."

Miss Feagle's dictionary is arranged (un-dictionary-like) in a seven chapter narrative about a cowboy's day and the "real, everyday, working language of the man on the range." The book closes with an index and key to pronunciation. Whether Miss Feagle has made a study of cow-country language of the entire west or whether she is sticking to Texas-Cow talk is not clear. She could profitably have made this clear in a simple sentence. Serious juvenile playactors of our romantic cowboy myths will find mirth and meat in these two books.

BOOK REVIEWS

FOLK BELIEF

Francis Jones, *The Holy Wells of Wales*. (Cardiff: University of Wales Press, 1954.) 12s. 6 d.

Skimming the pages of this book one finds that in 1935 an observer counted fourteen rags tied to bushes near a well at the village of Llancarfan, Glamorgan, a well which had the reputation of curing erysipelas, and that as late as 1947 a woman, "crossed in love," placed an effigy, with pins stuck into it, in an Anglesey well. These are startling proofs of the longevity of the cult of springs, even in Christian communities, even in the age of science. To quote, (p. 11) "Rooted in paganism, 'converted' to Christian usage, condemned by Protestantism, 'explained' by folklorists, rationalised by modern education, the cult has survived and still yields an influence over the human mind."

Mr. Jones, formerly on the staff of the National Library at Aberystwyth, has gathered from the testimony of Romano-British inscriptions, of penitentials and episcopal decrees, of saints' lives, of local histories and folklore collections a mass of information about the beliefs and practices attached to the springs of Wales, and has brought it out in this compact, well organized form. Though I am no expert in the field, I venture the opinion that nothing significant has escaped him. There are statistics, maps and a listing of counties of all the wells which have any interest by reason of name, legend, or custom. As one might expect, the majority of these lie in wilder Wales, particularly in Pembrokeshire with 236, as against Radnor with 29. But it is curious that a land as intensely Protestant should include 437 wells named after saints, and 76 dedicated to the Virgin.

There are some disappointments awaiting the reader. One, which is due to no fault of the author, is the extreme scarcity of interesting folktales about these springs, as contrasted with the fairly numerous lake legends.¹ Unfortunately, too, the design of the book seems to necessitate the scattering of information about St. Winifred's well in Flint, the most famous of all, over some seventy-five pages. The theme of the negligent guardian certainly deserves more than a short paragraph (pp. 133 f.), and one could have wished for a fuller treatment of the analogies between Welsh traditions and customs and those of the Isle of Man, Ireland, and Cornwall. Probably limitations of space must be held responsible for these shortcomings.

There are a few misprints which suggest that the compositor

has misread the manuscript: Fons Rubens (p. 40);² *Elucidatum* for *Elucidation* (p. 51); *ichnography* for *iconography* (p. 76); and his errors have not been corrected in proof. And on several matters outside the author's immediate scope, the book needs revision. Rhys's conjecture that Nodons (where did Mr. Jones find the form Nod?) was a water-god³ is not shared by the authoritative study of the Lydney temple by Sir Mortimer Wheeler.⁴ It is, indeed, a pleasure to find that the remarkable resemblance between the folk-tradition of the Shee Well near Ogmore and the story of the well-maidens in the *Elucidation*,⁵ prefixed to Chrétien de Troyes's *Perceval*, has been recognized; but it is neither consistent nor true to assert that modern scholars have proved that the fountains of Arthurian romance, including the famous spring of Berenton,⁶ are derived from classical mythology and contain few Celtic elements (pp. 51 f.). Probably the Roman cult of the *nymphae* may have reinforced the indigenous worship of spring-deities, but the greatest water-goddess known to the medieval Welsh, Modron, was descended directly from the Celtic Matrōna (who gave her name to the River Marne),⁷ and G. L. Hamilton showed that rain-making springs were no classical monopoly.⁸ One can hardly reproach Mr. Jones for overlooking Tatlock's treatment of *Fons Galabes* in the *Legendary History of Britain*,⁹ in which it is identified with the source of the brook Galles near Monmouth, but he was taking a bad risk when he equated it with a burning well, signifying lechery and called Galahad's well, because Galahad had caused it to cool (p. 53). He was mistaken in saying that the latter was near the Welsh border, for though the French text followed by Malory,¹⁰ indicates the proximity of Galahad's Well to Gorre, Gorre is a purely imaginary country;¹¹ and the name Galahad, being derived from the biblical Galaad, as Pauphilet showed,¹² has nothing to do with Galabes. Mr. Jones protected himself by using the word "probably" of his guess, but still the probabilities are all against him.

On the moot question of the motives which led the country folk to tie rags to bushes near wells, Mr. Jones is non-committal (p. 94), but on the preceding pages he had referred to these rags as offerings, and the fact that Gregory of Tours in the sixth century makes it pretty clear that clothing was offered to the deity of a lake in the Gevaudan, as Hamilton pointed out,¹³ should settle the matter. Other explanations of the practice may have arisen, and other motives, but this was the primary and original one.

These criticisms, after all, are few in comparison with the scope of the book, and Mr. Jones should be encouraged to expand it into a bigger and better one.

Notes

¹ J. Rhys, *Celtic Folklore, Welsh and Manx* (Oxford: 1901), I, chap. I, VII.

² See W. J. Rees, *Lives of the Cambro British Saints* (Llandovery: 1853), 8.

³ J. Rhys, *Lectures on the Origin and Growth of Religion as Illustrated by Celtic Heathendom*, 2nd ed. (London: 1892), 125-27.

⁴ R. E. M. and T. V. Wheeler, *Reports of the Research Committee of the Soc. of Antiquaries of London*, IX (Oxford: 1932), 40-43, 101, 135-37.

⁵ *Elucidation*, ed. A. W. Thompson (New York: 1931), 37-54, 87-92. R. S. Loomis, *Arthurian Tradition and Chrétien de Troyes* (New York: 1949), 246-48.

⁶ Curiously enough Mr. Jones' own evidence on p. 114 that the Ffynnon Gellionen was resorted to during periods of drought, when its waters were sprinkled about, to induce the rain to fall, proves that the storm-making spring of Arthurian romance was not borrowed from any writer of antiquity but was indigenous in Wales as in Brittany.

⁷ *Speculum*, XX (1945), 183-203.

⁸ *Romanic Review*, II (1911), 355-75.

⁹ J. S. P. Tatlock, *Legendary History of Britain* (Berkeley and Los Angeles: 1950), 74 ff.

¹⁰ *Queste del Saint Graal*, ed. A. Pauphilet (Paris: 1949), 263 f.

¹¹ Loomis, *op. cit.*, 218-22.

¹² A. Pauphilet, *Etudes sur la Queste del Saint Graal* (Paris: 1921), 135-38.

¹³ *Romanic Review*, II, 562.

Balliol College
Oxford, England

Roger S. Loomis

FOLK COSTUME

Kateryna Antonovych: *Ukrayinskyj narodnij odyah* (Ukrainian Folk Costume). Published by the Ukrainian Women's Organization of Canada, Winnipeg, 1954. 24 p. with illustrations.

This is a very instructive booklet published by one of the most prominent specialists in the field. The author describes the folk costume worn by Ukrainian women in Ukraine and abroad, particularly in USA and Canada. Special attention is given to each part of the costume which is well illustrated: the shirt, a woven skirt ("plakhta"), sleeveless coat ("korsetka"), sash ("krayka"), boots, apron, ribbons, special headdress, coiffure, etc. There are also two color plates showing Ukrainian embroidery. The last chapter deals with a brief review of the historical development of Ukrainian culture from the ancient Kievan epoch through the Kozak times up to the 20th century independent Ukrainian National Republic.

An English summary is added on the p. 23.

University of Manitoba
Winnipeg, Canada

J. B. Rudnyckyj

FOLK CUSTOMS

New Year: Its History, Customs, and Superstitions. Theodor H. Gaster. (New York: Abelard-Schuman, 1956.) xii + 138 pp. 18 illustrations. \$2.50.

Abelard-Schuman have been publishing books by well-known anthropologists and folklorists about holidays and Jewish traditional days for some time now. These volumes are brief, readable, and informative—if somewhat “bric-a-brac” in make-up. Theodor Gaster’s *New Year* is a welcome addition to the series.

The thesis behind the book is neither new nor complicated. Gaster argues, frequently only through his widespread and numerous examples, that “New Year is at once the oldest and most universal of all festivals” and that it is a festival of death and re-birth with four-part rites of mortification, purgation, invigoration, and jubilation. The symbol he uses to unite this thesis is the Roman God Janus, the Door, who looks both back and forth.

The chapters deal with various aspects of the New Year’s rites, consisting largely of fascinating lists of customs and beliefs that center around suspended animation, the scapegoat, the mock battle, cleansing, noise-making, wassailing, the hobby-horse, gifts, and the like. No effort is made to develop a consistent picture of the New Year rites in any one culture. In fact, one feels in reading the book that too much of the material is removed from its context and that a Comanche custom, for example, may not really be as similar to some Roman custom as Gaster would like one to think. But one must realize that Gaster is interested in the New Year celebrations of human beings and not in those of one area or group. His mass of examples is designed to overwhelm resistance, and the reader, perhaps somewhat in spite of himself, will stand convinced at the end of the book that the New Year is celebrated in much the same fashion the world over. It is the old fascination all anthropologists and folklorists have known: how can these similarities exist when diffusion doesn’t explain them? And the fact that the atmosphere of the familiar mystery is created by stretching a similarity here and there is not of much consequence in a popular volume of this sort.

Chapters 15 and 16, however, are relatively detailed descriptions of two New Year’s celebrations: the Babylonian ceremonies centering around Marduk (called here “the oldest New Year”) and the Jewish Rosh Hashanah. But these are superficial and popular treatments, also, and not the sort of thing anthropologists will learn much from.

New Year can be read at one sitting; it is even shorter than its 128 reading pages would have you think. The hour or so it takes to read the book is fun. This reviewer would have liked a chapter on sex wars and their relation to agricultural rites, dancing, and the English folk play traditions. It would have been appropriate had the survivals of New Year rites in modern America (i.e. the Tournament of Roses, the Bowl Games, the Easter Parade, May Day, etc.) been touched on in some detail. But, regardless, the book is a "pause to refresh" anyone interested in anthropology, sociology, folklore, history, or just people. It will make a nice gift to use on one of the New Year's days America will celebrate this year or next.

*Denison University
Granville, Ohio*

Tristram P. Coffin

British Customs and Ceremonies: When, Where, and Why.
Cecil Hunt. (London: Ernest Benn Ltd., 1954.) 208 pp. 18s.

The justification for this volume rests on the claim that no guide exists to current traditional ceremonies in Great Britain. Mr. Hunt confesses to disappointment at visiting localities where the once well-known ceremonials are no longer observed, and at reading accounts of customary observances which from personal experience he knows to be faulty. So he has set out to correct the record and bring it up to date.

In spite of this pretense at freshness, the author merely retraces the oldest ground covered by British folklorists. Local custom and festival have obsessed them from the Brand-Ellis edition of *Popular Antiquities* in 1821 to the serial volumes of *British Calendar Customs* still being issued by the Folk-Lore Society. So Mr. Hunt complains of the garbled accounts of such ceremonies as the Dunmow Flitch Trials, at which he himself was once Judge. When we turn to his account, however, we find a lustreless and meager description (pp. 43-44) which gives far fewer details than the reports by George Long in *The Folklore Calendar* (London & Southampton, 1930, pp. 115-117), and P. H. Ditchfield in *Old English Customs* (London, 1896, pp. 175-178). Hunt says that the flitch of bacon was awarded to any couple who could swear they had not quarreled a year and a day after their wedding. Long emphasizes that for five centuries the man alone must so swear, until in the 18th century the double claim of man and wife was introduced. Long, Ditchfield, and Brand-Ellis print the "singular oath" administered in the past to the blissful pair.

Hunt offers no eyewitness coloring of the kind that distinguishes Hone's *Every-Day Book*, nor even the photographs provided by Long and F. J. Drake-Carnell in his *Old English Customs and Ceremonies* (London, 1938). He arranges his brief summaries of civic observances in an alphabetical list of place names. Some are trivial instances of small bequests distributed locally each year according to the terms of an ancient will; others are well-publicized feasts dating from pre-Christian seasonal rituals, like the Beltane festival that marks the arrival of spring; still others are simply sporting events. The Henley Regatta and Football Association Cup Final are included but not the Wimbledon Tennis Championships; the revival of the 14th century miracle plays at Chester and Coventry is mentioned, but the similar revival at York is omitted.

The author does refer to some modern revisions of old traditions, and to new departures. The Kaiser and Hitler are substituted in effigy for Guy Fawkes in the 20th century, a Battle of Britain Week is now nationally observed, and a Veteran Car Run from London to Brighton has memorialized the early automobile. New elements owe a good deal to American influence. "Two-Boston Day" has since 1934 been commemorated in Boston, Lincolnshire, and Boston, Massachusetts, towns linked by the life of John Cotton, the Puritan minister. A visit of Nathaniel Hawthorne inspired the reenactment of the penance in Uttotexeter market place of Dr. Johnson, who stood bareheaded in the rain after quarreling with his father. American families originating in Peebles donated to that English county town a replica of the American Liberty Bell, to revive the ancient award of the Beltane Bell as a horse-racing trophy. The town of Liberal, Kansas, challenged Olney, in Bucks, in 1950 to a Pancake Race against the clock, which the English town had conducted for five centuries on Shrove Tuesday. Fortunately, the American commercial observances of Mother's and Father's Day failed to take root in England.

In his descriptive guide Mr. Hunt foregoes analysis and caters solely to the tourist and traveler. Still the folklorist can find food for thought in this material. What are the best typological classifications of these civic ceremonials? How many are related to belief and legend? (The answer seems to be, surprisingly few; the Devil intrudes into only one village custom.) How many derive from religious as opposed to secular practices? Which counties retain most abundantly the old pageantry, and how do the cities measure up against the countryside in the retention of ceremony? (London is well represented, but the great industrial cities seem bereft of public

tradition.) What are the spectator and participant attitudes in these various survivals? How much stimulus for revivals comes from the tourist industry and modern promotional methods keyed to radio and television? When questions such as these are discussed, the field of British calendar customs will advance from catalogue and description to serious folklore inquiry.

Michigan State University
East Lansing, Michigan

Richard M. Dorson

FOLK CULTURE

Highland Settler, A Portrait of the Scottish Gael in Nova Scotia.
By Charles W. Dunn. (Toronto: University of Toronto Press, 1953).

Charles Dunn in *Highland Settler* has given us a penetrating study of the fortunes of his kinsfolk who emigrated from the Highlands and Islands of Scotland between the end of the eighteenth and the beginning of the nineteenth centuries. This group made their homes in the northeastern portion of Nova Scotia known as the island of Cape Breton, and found here much of the same beauty of hills, lakes, and valleys that they had loved in their native land. It is here that the Gaelic language has been best preserved.

As a boy the author did not "have the Gaelic" as the Cape Bretoners say, but he made a study of the Celtic tongue while at Harvard. His reading has not only included countless Scottish works, but apparently every line of writing in both Gaelic and English he has been able to find pertaining to the life of the Highlander in Cape Breton. His copious notes at the back of the book testify to this.

In his first chapter there is a map of Scotland with a drawing of the Highland Line, an explanation of how the highlanders and lowlanders differ in race, and how the highlanders more than the lowlanders have been affected by the forces of both history and geography. There is a description of the decline of the power of the clans and the rise in power of landlords who made life for the small tenants increasingly difficult. With religious persecution added to their hardships they listened eagerly to tales of travellers and soldiers returned from foreign service who told of the possibilities of a better life in the new land. For these reasons the great emigration began. One agent claimed that between 1821 and 1832 he had transported 12,000 highlanders to Cape Breton and other parts of Canada. Many suffered incredible hardships. Their parting, and

the trials of the long voyages are described, and then the settlement in new surroundings with the struggle of clearing the land and facing the rigours of their first winter.

In order to become thoroughly familiar with his subject, the author spent many months living with the people in Cape Breton. In no other way could he have absorbed so much of their character, their stories, and their problems. While living there he collected many Gaelic songs and poems, and it is interesting to see how he so often proves his point by quoting from the outpourings of the bards. These examples are given first in their native Gaelic, and then in an English translation.

He tells how the Gaelic speech was used and cherished in the early days and for many years after the settlement. Publications appeared in Gaelic as long as this was practical; one, *Mac-Talla*, continued in Gaelic from 1892 to 1904. He writes that no other entirely Gaelic periodical, even in Scotland, ran for so long a period.

We learn of the great place religious faith played in the lives of the people, and the difficulties of the clergy in serving the widely scattered settlements. In the community around Whycocomagh in a period of sixty-three years there were twenty-four years when the pulpit was vacant. Finally there were over one hundred children to be baptized and they were all done in one ceremony which is remembered still as *am Baisteadh Mor* (the Great Baptism). On other parts of the island mothers recall how they carried their children twenty or thirty miles to be baptized, and young couples travelled by horse, on foot, or by row-boat for fifty miles in order to be joined in marriage. The Gaelic Bible was a cherished possession and was read diligently. Many could quote from it at length. Public worship was held in Gaelic, and may still be done occasionally, with the precentor leading the singing and ranking next to the minister in importance. Particular details are given about Communion Week with its mixture of religious fervour and its use as a place of social gathering and courting.

During the early years there was little opportunity for education, but when it finally came to the Scottish settlements they soon produced great scholars.

When the farms failed to satisfy, an exodus began which took many young people to the United States, mainly to Boston. This brought a gradual depletion of the farming community, and there came a growing disregard for the Gaelic speech. Today the situation has changed. Those who remained on the farms enjoy a comfortable living in one of the most scenic parts of the world, and

many who went away to make their fortunes come back as often as they can to visit. On all sides there is a renewed interest in the culture of the Gaels, and since 1939 a Gaelic college functions during the summer. Of this the author writes:

The scene is one that seems far removed from the twentieth century and from the spruce-clad hills of Nova Scotia; the rich flow of the Gaelic language, the beat of their music, and the distinctively Highland features of the audience belong not to the present but to some distant past when Gaels gathered around a smoky peat fire in some remote island glen, with the drone of the Atlantic surf outside, and the haze of smoke, the fitful light of the fire, and the murmur of happy voices and laughter within.

Now that the speaker of the evening has concluded, the whole assembly join in the chorus of a Gaelic song, composed by Dan Alec McDonald of Framboise. The leader, a local fisherman, leads off each verse in a firm and melodious tenor voice.

Bho 'n a tha mi anns an am
Comhnuidh ann an tir nam beann,
'S ged a tha mo Ghaidhlig gann,
Ni mi rann do thir nan gleannan.

Since I'm now living in the land of the mountains, and although my Gaelic is scanty, I'll put together a verse for the land of the glens.

The audience join in deep-throated unison in the chorus:

'S e Ceap Breatunn tir mo ghraidi,
Tir nan craobh 's nam beanntan ard;
'S e Ceap Breatunn tir mo ghraidi,
Tir a's aillidh leinn air thalamh.

Cape Breton is the land of my love, the land of trees and mountains high; Cape Breton is the land of my love, the loveliest land on earth in our opinion.

This study of the Gaelic-speaking settlers in Cape Breton is authentic throughout; Professor Dunn's observations and conclusions are true to fact. The book has warmth and understanding, showing that he must have become deeply attached to the many people he interviewed. It is interesting from first to last, and is at the same time scholarly and accurate.

National Museum of Canada,
Ottawa

Helen Creighton

FOLK MUSIC

Journal of the International Folk Music Council, Vol. VII, 1955.
12/6.

The Sao Paulo Conference of the summer of 1954 is reported in this issue. While the papers read or presented naturally center around

South America, scholars from across the world discuss such topics as aboriginal Australian song, immensely old and elaborately counter-rhythmical, and the folk music of the Ryukyu Islands, a natural center for Pacific cultures, but submerged periodically by foreign occupation, and now the concern of Japanese scholars, seeking to repair the damage their own country has caused. From Eastern Europe come 19th century Yiddish love songs, with an occasional allusion to America, where

the twisted loaf
Is baked for the whole world,
And when a fellow loves a girl,
He marries her though she's poor.

Douglas Kennedy gives a short review of the folk music revival in England. Antoine Cherbuliez discusses folk music in education—a paper no doubt leading to a resolution adopted by the conference which calls for recognition of the value of folk music in education at all levels, the need for its teaching by experts, and the raising of the subject to academic status.

The South and Central American studies occupy, of course, the center of the scene. Various papers stress the transcultural state of flux in Brazil; the *mélange* of races out of which will come some day a Brazilian culture neither European, nor African, nor indigenous; and the present need for standards which distinguish the folk from the popular. Confusion is bound to exist where currents from abroad must be assimilated and where the economic levels are so fantastically variable. Mexican assimilation is several steps ahead. A careful analysis of Caribbean folk music by Professor Pearse of Trinidad will be useful to scholars. The influence of Gregorian chant on Brazilian folk music is presented. Most contributors agree on the characteristics of folk music set up at previous conferences and adopted by formal resolution at this one—oral dissemination, whatever the origin, autonomous recreation, and freedom from outside learned conventions. Professor Curt Lange pleads for governmental support for the study of authentic living Latin-American folk music. A benevolently paternalistic diamond mining company in Angola has established a folk museum which preserves local customs, sets standards approved by the natives for their performance, and pursues a systematic program of collecting and study.

"But why were our Brazilian hosts so retiring?" asks Maud Karpeles in her editorial. Such phrases as "how much we missed . . ." and "what we *did* see . . ." indicate a sense of disappointment by

those reporting on the festival aspects of the conference, that the great streams of folk tradition mentioned in the papers presented, and caught in glimpses in the demonstrations, were not more adequately presented.

The increasingly global range of the Council's activities, and the growing need for classifying its interests, is shown in this issue of its *Journal*. Of its 116 pages more than half is given to Notes, Personalia, and Reviews, the last now subdivided into many headings according to region and subject. One new section, which is to be a permanent feature, appears here, devoted to radio and its regional committees.

Wellesley College
Wellesley, Mass.

Evelyn K. Wells

Hispanic Folksongs of New Mexico. John Donald Robb. (Albuquerque: University of New Mexico Press Publications in the Fine Arts, No. 1, 1954). 83 pp. \$2.00.

This should be a useful publication for those who would like to sing in Spanish, or in English translation, some of the songs familiar over a wide area in the Southwest among Spanish-speaking people. Usually sung unaccompanied, as Dean Robb points out in his introduction, these fifteen songs have been arranged for piano because he feels such accompaniment will enhance their interest for a wide audience, and besides, he confesses, "As a composer I share the composer's incorrigible desire to embellish what he loves."

He is careful, however, to explain that in view of the frequent musical variants which appear from verse to verse it was beyond the scope of the present volume to make a separate musical setting for each verse. And he refers the reader to his long-playing album "Mexican and Spanish Music in New Mexico" (Folkways Records) for the original recordings of a number of these songs. The combination should take care of some of the obvious objections which could be made to his method in this publication.

The translations, forced to depart from the literal by the exigencies of rhyme and meter, are usually remarkably close in spirit to the original. Once, I notice, a proof reader slipped up in the Spanish text when *muchacho* becomes *muchado*, as a check with the opposite hand-printed page shows; and perhaps again in the same song when the context would seem to demand *hermana* instead of *humana*. These, however, are minor errors, in a book generally beautifully done in style and format.

The discussion of New Mexican folk singing, taking up a quarter of the publication, is pleasantly simple and illuminating, defining for the general reader the modal characteristics and other technical aspects of the music itself; the types of texts such as narrative *romances* from Spain and *corridos* from the Southwest, lyric *canciones*, and *letras* inserted into folkplays; and metrical forms such as *coplas* and *decimas*. There is some discussion of origins of both the religious and secular songs which make up the two parts of the collection itself. And glimpses of collecting experiences in sheep camps and small villages give the reader a friendly sense of the backgrounds in which these songs are sung today.

One of the most interesting aspects of the collection is the indication of the cross currents in southwestern culture. The influence of Indian singing technically on Hispanic musical form is discussed by Dean Robb and illustrated by two *inditas* in the collection; and he mentions a Navajo dance song collected from a Hispanic singer. He tells us further that "Oh Susanna" has changed into "Susanita" and from a crisp 2/4 to a languid 6/8 meter. He mentions traceable connections in some cases with Chile and with French Louisiana. He talks at some length about the influence of ecclesiastical plainsong. And he winds up his collection with an engaging example of a type of song of much interest in the southwest, the song which is born at the shifting border of cultures and languages—"Mi Carro Ford," which, alas, "tiene los fenders gastados" and "quebrada la transmisión" and dirt and rust "entre las bandas de low." This combining vocabulary extends far beyond such technical matters as banged-up fenders and broken transmissions, and, of course, beyond English-Spanish combinations. I know several collectors who have gathered a considerable number of songs in which English combines with various Indian languages, sometimes with comic and sometimes with serious intent on the part of the Indian singers. This is a dynamic field to study musically, linguistically, sociologically—in short, folklorically.

The perspectives opened on Hispanic folksong in the Southwest by this book should be stimulating to the student and add to the enjoyment of those who will be happy to have the songs themselves on their pianos.

*University of Arizona
Tucson, Arizona*

Frances Gillmor

FOLK TALES

The Tale of Cupid and Psyche (Aarne-Thompson 425 and 428).
Jan-Öjvind Swahn. (Lund: CWK Gleerup, 1955.) 493 pp., 7 maps.

Students of folklore in general and students of the folktale in particular should greet with interest this latest addition to the small body of comparative folktale studies. Although the late C. W. von Sydow was somewhat antagonistic towards extensive analyses of individual tales, the present study is the second folktale analysis since 1950 to be published by his students, the first being Rooth's analysis of the Cinderella cycle. Although the tale of Cupid and Psyche has been one of the most frequently studied of folktales, probably because of its important literary connections, Swahn's work is the first really thorough analysis and it supersedes such earlier monographs as those of Tegethoff and Boberg.

The great mass of folktale material which has been recorded in the last century and a half in all parts of the world gives admirable opportunities for thorough investigations of this sort and, at the same time, requires infinite pains of the student who attempts to assemble all the available versions of a given tale. Swahn has brought together 1042 variants of Aa-Th Type 425, which exists in a number of closely related subtypes, and related tales. The way in which he presents these versions could well serve as a model for future studies: he gives the printed or manuscript source, the title of the story, the place and year of collection as nearly as can be determined, and a brief outline of the contents. Unfortunately, the amount of space required to print this information is almost prohibitive, for his list of versions alone covers 160 pages. The versions are drawn mostly from Europe, with Germany and Italy both supplying over one hundred and France over eighty. Other versions come from Africa and the Near East with a few from Southern Asia and the Philippines and with many from the New World. Many tales from outside Europe which have been cited as belonging to the type Swahn has refused to accept. The thoroughness with which Swahn has assembled his material merits the highest praise.

Although the book is attractively printed with a pocket of maps which are of great help in understanding the distribution of the tale, there are a number of misprints throughout the work. The only seriously misleading one is found on page 454, where Douglas Bush is listed as D. Busk.

Swahn concludes from his analysis that one subtype of the tale, which he designates A, is the oldest form, though other investigators have not considered this subtype so important. Swahn bases this

conclusion mainly upon the wide distribution of this form of the tale. He also distinguishes fourteen other fairly distinct subtypes of the tale whose distribution is more limited. Swahn's characteristic method of treating a subtype is first to list each of the component motifs and to discuss it and its distribution with admirable thoroughness. Then the special tradition areas which can be discerned within the subtype are treated in detail, and finally some summary remarks on the subtype as a whole are added. After the many subtypes have been analyzed, Swahn convincingly demonstrates that Aa-Th Type 428 has no real existence as a tale type and that it should be omitted from the *Type-Index* when the long-awaited revision of that work is made. He then turns his attention to the many famous literary variants of Type 425 such as Apuleius's "Cupid and Psyche" and points out their connections with the oral versions. Swahn is able to show convincingly that, on the whole, literary versions have had very little influence on the oral tradition, though he does feel that two of his less important subtypes, C and O, have been derived from or have been strongly influenced by written variants. Finally, Swahn discusses many earlier scholars who have written on the tale and analyzes their theories by the light of his information about the tale with great thoroughness but perhaps with too much asperity.

It must be noted that Swahn has made no thorough attempt to follow the usual historic-geographic principles of trying to establish an archetype, a hypothetical place of origin, and routes of dissemination. As a matter of fact, he appears to be quite skeptical that the historic-geographic technique ever has produced or ever can produce any significant results. It must at once be admitted that there are probably some complex tales which have circulated for so long over an area and which have undergone so many changes that it is impossible to study them by means of the historic-geographic method with any degree of success, and it may well be that Type 425 is one of these tales. It must also be admitted that the technique has occasionally been misused in the past. Yet there are certain principles of this method of study which, if properly applied, can give significant results. It seems unnecessary to attack the entire method and all who have used it because it cannot be applied to one tale.

Although Swahn speaks of different aspects of the historic-geographic method as being "extremely theoretic and doubtfully simple" (p. 308), "discredited" (p. 10), and "absurd" (p. 258), he sometimes actually uses the method himself when dealing with parts of his tale, as when he points out that his subtype A must be the oldest form of the tale because it is the most widely diffused. To

take the place of the belief held by many folktale scholars that each folktale has been composed by one person at a definite place and at a definite time and has spread primarily by oral transmission, Swahn proposes to re-introduce two older theories: communal composition of folktales (see especially p. 418) and the Indo-European theory of the Grimms and von Sydow (pp. 421-431). It seems to this reviewer somewhat anachronistic to revive the doctrine of communal origins, for a cohesive narrative would seem to imply a single creator. Once a narrative is composed, of course, it is often changed and added to by other tellers, and it may well be that the person who first composed a tale used some elements that he had borrowed from other stories. It is, perhaps, to these facts that Swahn is referring when he says he would "exclude the hypothesis of the folk-tale being an individual invention" (p. 418), but on the whole, Swahn's dogmatic assertions give the impression that he is seriously defending communal composition. Swahn's main argument that the tale he has studied is an Indo-European inheritance seems to be that the tale has been most frequently collected in Europe. The objection that the tale is told among various non-Indo-European peoples he brushes aside, as did von Sydow in a like situation, by maintaining that

It is quite obvious that single loans of European tradition must take place, but the number of forms which are transferred in this way and which have become traditional, is extremely limited. . . (p. 424)

The extensive versions from Finland and Turkey, he states, are borrowed from neighboring peoples (p. 424), though one wonders if the same could not be said for certain Indo-European areas such as the Balkans, whose folk tradition he elsewhere characterizes as a "blend of influences from different cultures" (p. 292). To maintain that the tale is somehow more at home among all Indo-European peoples than it is among non-Indo-European peoples when there have been over one hundred perfectly coherent versions collected from Turkish and Finnish sources, and when the tale is clearly known in Korea (see Hiroko Ikeda, "A Type and Motif Index of Japanese Folk-Literature" (unpub. diss., Indiana University, 1955, p. 123), would seem to be ignoring important evidence. It would seem to this reviewer that the interpretation of Type 425 as an Indo-European inheritance is a somewhat forced one. Nevertheless, Swahn's work merits attention from all students of folklore because of the thoroughness with which the material was assembled and because of the importance of the theoretical problems which it raises.

Indiana University
Bloomington, Indiana

Warren E. Roberts

RECORDS
Amerindian Music

The Pueblo Indians in Story, Song and Dance. Stories, Songs and Dances by Swift Eagle; text by Charles Gallenkamp; illustrations by Jeffe Kimball. (Book-Records, Inc., New York, 1955). 20 pp. Illus. One 10" LP record. \$5.00.

One of the greatest shortcomings of written records of folk material is the almost total failure to capture "style." Expressions of suspense, wonder, anguish and joy are flat indeed when reduced to the written word. This loss is even greater when it comes to the reaction of the story-teller's audience. And yet, as we all know, the folk tale or song is often essentially a two-way process with an actively participating audience. A medium combining written expiatory text, graphic illustrations and sound recordings of the narrator and singer would seem, then, particularly appropriate for folk music and folk tales.

In the present work, a combination book and record, a brief sketch of ancient life in the Rio Grande Pueblos is given. On the whole, this aspect of the book is well done. Most of the information conveyed is accurate and well written, but one regrets the impression (p. 2) that the "people of the canyons" discovered agriculture, that the villages at Mesa Verde were "gigantic," (p. 5) and that the Pueblo people had ever "ploughed their fields," and used the horse (p. 17), after the Spaniards, to do this more efficiently. Jeffe Kimball's copious illustrations enhance the text greatly. In rich earthy colors and an effective "crude" style, they have a vivid Southwestern feeling.

The record, with its songs and stories by Swift Eagle, is a delight. His dramatic voice had my own children going about the house for days saying, "Don' give dat bear an evil mark!" The "Buffalo Dance Song," in which his little boy also sings is most appealing. This and the "Laughing Horse" song sound like Taos Round Dance songs (which have strong overtones of Plains style) in their sharp downward movement and short phrasing. The "Story-Teller Song" is more Pueblo in quality, but is so fluid and brief as to sound more like vocalizing than an actual song. The same may be said for the "Medicine-Man Chant," at the end of the record: it is hardly a sacred chant with a burden of potent words. The "Green Corn Dance" song is the only melody on the record that gives, as well as a solo singer can, the quality of the extended, complex phrasing of sacred Pueblo dance music.

Such an ambitious offering should also have very considerable ethnographic value: unfortunately it does not. There is a disturbing ambiguity about the whole thing. Just what kind of Indian is Swift Eagle, and what is his background? We are not told. Are these songs and stories current in *all* the Rio Grande Pueblos? We are given the impression that they are, and no hint of the marked linguistic and cultural differences between these towns. The inclusion of a Navajo *yeibichai* song is startling, to say the least, nor is the explanatory text reassuring: "Swift Eagle's Fox Hunting song was first taught to the Pueblo Indians by the Navajo tribesmen . . ." (p. 16). Is this supposed to have been a fox hunting song among the Navajos? One wonders if it is really a fox hunting song among the "Pueblo Indians," or some of them.

This book, which is a delight to the ear and the eye, is a disappointment to the intellect. The editor states that the book is intended for both children and adults. There is no reason why either should be denied specific information or music more clearly identified.

*Wesleyan University
Middletown, Connecticut*

David P. McAllester

American Folk Song

Susan Reed Sings Old Airs. 13 songs from England, Scotland, and Ireland. Elektra EKL-26. 10", 33 1/3 RPM.

Kentucky Mountain Songs Sung by Jean Ritchie. 13 Play Party, Nursery, Love Songs and Ballads, and pieces on the Dulcimer. Elektra EKL-25. 10", 33-1/3 RPM.

Badmen and Heroes. 10 ballads sung by Ed McCurdy, Jack Elliott, and Oscar Brand. Elektra EKL-16. 10", 33-1/3 RPM.

These three records augment the store of folk and popular songs now available in excellent recordings, and they bring us some unfamiliar material along with the familiar. They are sung with varying degrees of artistry and authenticity, but are marked in almost every case with a realization of the value of simplicity both in singing and accompaniment that is a hopeful sign, following as it does a period when the folksong appeared in borrowed frills.

Susan Reed brings many unfamiliar songs into well-deserved publicity, some learned from Irish actors, some from her parents, several from collections of Irish music which have been waiting for her exploring hand ever since her "*Folksongs from the Auvergne*" showed her taste and ability in unearthing buried treasure. Miss

Reed has found, particularly in the Irish songs, an excellent medium for her light, slightly dry voice, and she sings with great finish and intelligence, and a well-controlled sense of the dramatic. This record shows her being attractively vulgar in "Seventeen come Sunday," dreamily sentimental in "Bendemeer's Stream," gravely sensitive in "Wailie Wailie," "The Foggy Dew," and best of all, "Must I go Bound." Her accompaniment is pleasantest when the harp is her instrument. That strange "ever-lovin'" (so named by Miss Reed) becomes tiresome when its strumming dominates the voice.

The collection of Badmen songs brings together an entertaining group of criminals and heroes, Jesse James of course, Captain Kidd (with the haunting echoes of the white spiritual, "Wondrous Love," in the tune), Charles Guiteau, Dick Turpin and Robin Hood. Tunes and themes provide stimulating suggestions for the searcher for analogues. The three performers—fine singers all—offer contrast in their respective styles, vocal color, and use of instruments. Ed McCurdy, becoming increasingly known to us through his "Ballad Record" (Riverside RLP Folklore Series 12-601) is a little uneven in performance, overdoing the dramatic in "Robin Hood and the Peddler" (although this ballad is sung with a wonderfully monotonous background accompaniment), commendably straightforward in "Captain Kidd," doing fine justice to the melodic line in "Dick Turpin," but occasionally unable to sustain the authentic ring throughout these songs. Oscar Brand is always authoritative and resonant, but sometimes imitative and mannered, as in his dwellings on final syllables. Jack Elliott, who seems to be freer from audience consciousness than the other two, is more authentic in intonation, phrasing, and deadpan style. He sings and plays with great ease and relaxation. The notes on these folksong desperadoes are most informative. What is lacking is reference to sources for the tunes, about which Miss Reed is very careful. Could Elektra's policy of editing be more uniform here? More and more the listener to folk recordings is a looker-up of inconsidered trifles.

Jean Ritchie is the truest folk-singer of the group, bringing to us her own family songs, which she has now collected, published, recorded and sung here and in Europe, "all thanks to great-great-great-granddaddy James Ritchie, who came to this country in 1768, and was, according to all the old accounts, 'a fun-lovin' man, full of music and song'." To be especially noted on this record are the extraordinarily rhythmic dance songs with dulcimer accompaniment, where voice and instrument, joined through long practice, are perfectly coordinated to support the dance movements. The long

ballad story of "False Sir John" is sung unaccompanied, and with that impersonal dignity and "tasting of the words" (a phrase used by this singer once) which show the background of tradition. The old manner of playing the dulcimer with goose-quill plectron shows us the powerful tone that instrument can adopt, so different from the remote tinkle and strum when it is used with the voice. "Little Sparrow" with its free-ranging melodic and rhythmic line, and "Sister Phoebe," a bit of tenderness and humor, have especial charm, and bring out the purity of musical tone which is one of this singer's greatest assets.

Wellesley College
Wellesley, Massachusetts

Evelyn K. Wells

Latin American Music

Caribbean Dances. Walter and Lisa Lekis. Folkways Records FP 840. 10" 33-1/3 RPM; introduction and notes, 4 pp., illus.

Folkways Records has continued, in this LP collection, its policy of presenting in scholarly fashion the best in exotic music. The dance styles represented are the Videe, Martinique Carnival music; the Martinique Mazurka; the Calypso; the Vals Guadeloupienne; the Mambo, played by a Steel Band in Antigua; the Tumba and the Waltz of the Dutch West Indies; and the Quadrilles of the Virgin Islands. All of the dance tunes sound as if they had been recorded in their proper ethnographic contexts, with some lack of polish compensated for by a gain in interest. Several end simply with a fade-out leaving the listener with the impression—possibly justified—that the music goes on and on.

The best cuts, in my opinion, from the point of view of musical interest as well as clarity of recording, are the two done by Padu Del Caribe and the Netherlands Antilles orchestra (Bands 1 and 3 on Side 2); they contain extremely clear examples of the West African-derived technique of tempo-modulation associated with multiple metre. In both Bula Waya and the Aura Waltz we have clearly marked 6/8, 3/4, and 2/4 beats proceeding simultaneously, with the emphasis of the melodic phrases shifting from a double to a triple beat, and back again, with the result that the tempo appears to shift constantly. This phenomenon has been noted consistently in the music of West and Central Africa, and it is interesting that this element of musical style appears most clearly marked in the two examples of this collection that are otherwise most definitely in accord with the traditions of Western music.

The Virgin Islands music—Bands 2 and 4 of Side 2—is about the most reprehensible of the collection. Assuming, from the strong European-music bias of the tunes, that no new and strange quasi-microtonal system of scalar intonation has been developed in the Virgin Islands, I am able to pronounce the guitar featured in these selections the most badly out-of-tune I have heard in a long career of listening to recorded music, and the player adds to the general cacophonous effect by playing inept chords fairly consistently. Either these are poorly done, or something really exotic is developing in the Virgin Islands that calls for the attention of an ethnomusicologist.

This has taken care of Side 2. The five bands on Side 1 are much better than the worst, but not quite as interesting as the best examples on Side 2. The Medley of Old Calypso (Band 3) includes several examples of Calypso sung to the accompaniment of drums, rattles, and guitar by "The Mighty Zebra." Mambo No. 5, done by the Brute Force Steel Band of Antigua, is fairly well done, and the recording well-balanced; this is hard to do with a steel band.

All in all, this LP disc manages to capture something of the variety of Caribbean dance music of the present day, and while not every example is outstanding, the overall effect is impressive.

*Northwestern University
Evanston, Illinois*

Richard A. Waterman

Songs of the Papago (L-31); *Songs of the Nootka and Quileute* (L-32); *Songs of the Menominee, Mandan and Hidasta* (L-33). Folk Music of the United States from the Archive of American Folk Music, Library of Congress, Washington 25, D.C. 12", LP, \$4.50 each.

These recordings, issued by the Library of Congress under a special grant (from Mrs. E. P. Reese) for the preservation of Indian Music, are the fifth, sixth, and seventh in a series of North American Indian recordings published from the collection of Frances Densmore, collected in the early part of this century. This installment is especially welcome because it contains the first material from the Northwest Coast (which is rare on commercial disks) in the series. Each record contains about thirty songs, and is accompanied by mimeographed notes on the background of the songs by Densmore; the latter are taken largely from her previously published works. The technical quality and fidelity of the recordings is not very good—indeed, somewhat worse than the earlier issues in the series. Miss Densmore and the Library of Congress can hardly be blamed for

this, however, since the originals are on cylinders. It is often possible to hear the turning of the cylinder more distinctly than the music itself. In future years, these LP records may serve as a relic of the problems faced by early students of primitive music, whose accurate transcription of the material into notation was hampered not only by the inherent difficulties of the musical systems, but also by low-fidelity recordings.

As mentioned in a review of the earlier recordings in this series (*Midwest Folklore III:2:125*), one of their chief values is the fact that transcriptions of the songs are found in the various studies by Densmore published by the Bureau of American Ethnology (for these recordings, Bulletin 80 for Mandan and Hidatsa, 102 for Menominee, 124 for Nootka and Quileute, and 90 for Papago). The quality of these transcriptions has often been criticized; now it is possible to check them against the sound. In general, they are thoroughly acceptable and give the reader a rather good idea of the musical style. They are deficient, however, in presentation of detail, and the rhythmic interpretations, as indicated by the placement of the bar-lines, are not always trustworthy. Dynamics and strong accents, important in many styles, are usually not indicated. Finally, although most songs appear in several renditions on the recordings, Densmore's transcriptions usually include only one of these and fail to note the differences among the variants. That, however, would have been extremely space-consuming and may have been omitted for that reason. Nevertheless, some basic inaccuracies are exemplified by song 4A of *Songs of the Menominee, Mandan, and Hidatsa* (no. 38, p. 70, of BAE Bulletin 102). It is common for songs of the area roughly between the Mississippi River and the Southwest to consist of two portions, the second a musical variation of the first, with the first having only a meaningless syllable text, the second a meaningful text. Densmore has not recognized this fact in the song in question, and has evidently assumed that the second portion is merely a repetition with some insignificant changes. However, it is most probable that the differences between the two portions are here due to the addition of a meaningful text in the second, and that this portion is an integral part of the song which should have been included in a complete transcription. Some transcriptions made independently by the reviewer bear out these general conclusions.

Some styles not presented previously in this series of records are included in the present group. The Nootka and Quileute songs are different from the earlier ones, and are rather representative of the North Pacific Coast. They are characterized by the use of great

contrasts among durational values, a recitative type of singing, relatively small range and intervals, as well as complex rhythmic accompaniment in some songs.

The Papago songs are somewhat related to the Plains and Pueblo Indian styles (see remarks on Chippewa and Sioux in *Midwest Folklore* III:2:125), as well as the Yumans and the Pima (see George Herzog, *Journal of American Folklore* 49:283-417). The Mandan and Hidatsa songs fall rather well into the Plains style, as do those of the Menominee. The latter, however, have as a distinguishing feature a number of songs in isorhythmic structure—one rhythmic pattern is repeated with a different melody each time throughout most of a song (see A4 and A5 for examples).

The Library of Congress has so far given examples of most major United States Indian styles from the Densmore collection. Still lacking are the Pueblos, Navaho, and Eastern United States. The Library and Miss Densmore are again to be congratulated on their achievement in making these field recordings available to the scholar, student, and layman. We look forward to more.

*Wayne University
Detroit, Michigan*

Bruno Nettl